# Lilith
## Goddess of Sitra Ahra

Black Tower Publishing

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LILITH: GODDESS OF SITRA AHRA

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# Foreword

**L**ilith is one of the most well known Goddesses within the Left Hand Path magic and this anthology was written from different points of view, with different visions, experiences and personal gnosis.

She is the one who tempts the man to eat the Fruit from the Tree of Knowledge (The Tree of the Qlipoth) leading the man to self-deification. She was the first rebel, and refused to obey the rules of his husband Adam and didn't follow God's orders. Thus, she left behind the security of the Eden and gave birth to thousands of Demons - the Incubus and Succubus.

She endows the principles of Antinomianism and rebellion. She invites us to see what is beyond the moral laws of God and Men. She is the Draconian force of life, but also the Draconian force of Death, the Red and Black Kundalini. She incarnates passion, sexuality, true will and energy, but also she is death, infertility, abortion and putrefaction.

She wears a lot of Masks, some of them are nice and seductive, but some others are awful and truly dark. She is the Mother of all Prostitutes, The Dark Side of the Moon, the Spider Goddess who leads the Initiate beyond the Abyss (Daath). She rules over the Tree of the Qlipoth. We can say she is the Queen of Sitra Ahra.

An encounter with Lilith could be either a blessing or a complete curse. The magician encounters her in the first Qlipha which is named Lilith an it's ruled by Naamah, her young sister/daughter. She is both a powerful ally and the worst of enemies. She also rules over the second Qlipha, Gamaliel: the Dark Side of the Moon. There, the magician learns the mysteries of moon magic, dark dreaming, witchcraft and how to use the power of sexuality to manifest their will. She doesn't come alone, she comes with his sons and daughters, the Incubus and Succubus, the vampire demons of sexuality.

Open your mind to the mysteries of the Goddess of the Bloody Moon...

**Ama Lilith, Liftoach Kliffoth!**

**Daemon Barzai**

**2015**

# Ama Lilith

## Daemon Barzai

**A**ma Lilith is the Dark Mother. The progenitor of demons. She seduces us from the Dark Side of the Moon, leads on the men with sinful dreams of luxury and lechery. She leads women to the path of seduction, teaches them about free sexuality without restrictions. She teaches them the power of sex to express the True Will on earth.

She is Lilith, the Black Madonna, she is the one who hunts in dreams, becomes the nightmare of the Saint and good men. She is who confronts us with our deepest fears, dreams and longings. She is evil and seductress, and can be either an unbeatable ally or the worst of enemies.

Working with this aspect of Lilith is going to open our minds, and lead our soul to dark regions of the astral plane, to the Black Side of the Moon; where the nightmares dwell - the deepest fears and the vampire demons of sexuality, the Incubus and the Succubus.

Those who are not ready to pass the tests that await on the Realms of the Black Moon, will be the victims of these demons. Those will be an empty vessel of flesh, tormented by the nocturnal horrors.

But those who are able to go deep into the darkness of their own being, and raise from it, will gain powerful allies and learn the secrets of the Dark Moon Magic and the Secrets of Lilith herself.

# Invocation of Ama Lilith

The best time to perform this rite is when the moon is more powerful on Full Moon or on New Moon.

If you perform this rite indoors, the place has to be lit by black candles only. If you perform this ritual outdoors, you need to set a bonfire.

The key to success in this rite is to make an offering of blood on Lilith's seal. This will open the Doors to the Dark Side of the Moon, and will also create a link between the Goddess and your mind and soul.

Spill your blood on the seal and chant 11 times:

**AMA LILITH LAYIL RIMOG LILITH!**

Focus your attention on the seal, watch how your blood is absorbed by the seal and this becomes the Portal to the Dark Side of the Astral Plane. When you feel ready, begin with the invocation:

**LEPACA LILITH!**
**LEPACA KLIFFOTH!**
**LEPACA GAMALIEL!**
**AMA LILITH LIFTOACH KLIFFOTH!**

**Lilith, Goddess of Debauchery and Blasphemy,**
**Dark Mother, Queen of the Bloody Moon,**
**Come to me!**
**My mind and my spirit are ready to receive your gnosis,**
**This is the gnosis of the Dark Side,**
**Come with your Dark Progeny,**
**Be present in this Unholy rite of Blasphemy!**

**You are who will guide me to the Mysteries of the Other Side.**
**I long for your Kiss of Passion, Luxury and Death!**
**Teach me the secrets that hide the Dark Moon of Gamaliel,**
**There, in where the Fires of the Sabbat burn and the Satyrs dance around the Black Fires of our Dark Father Samael!**
**You are the Queen of Harlots!**
**Teach me how to use the power of sexuality to manifest my will.**
**Mistress of the Bloody Moon,**
**I surrender to you. Teach me your secrets and give me your gnosis.**

**So mote it be!**

**Ho Drakon Ho Megas!**

Sigil of Ama Lilith

# Arachnid Lilith

## Salomelihecatel

**T**hroughout history, Lilith's most known aspect is related to Mesopotamia Jewish folklore. Among this system of beliefs, she is considered to be Adam's first wife, prior to Eve. Acording to the legend, Lilith abandoned Eden on her own will and settled beside the Red Sea, joining Asmodeus – who became her lover along with other demons.

Lilith is the dark side of femininity, the antithesis of Eve. She is the owner of the Blood Moon, her power draws from menstrual blood. She is the mother of the demons, the witch that kidnaps children from their cribs at night. She joins men as a succubus, giving birth to children from the semen that they involuntarily shed during their sleep, dragging the men to the depths of the abyss and devouring their souls.

Regarding this aspect, the goddess represents the liberation of the instincts, the lust, the sexuality, the fight against taboo, the vampirism and the Bloody Sabbath. This is the most explored aspect of the goddess, where she is represented as a beautiful woman with long, reddish-blonde hair and big wings arising from her back.

However, the goddess possesses many aspects that can be explored. This report reflects Lilith's aspect as spider. A brief description about the characteristics of the goddess in this facade will be presented, along with a work in meditation using a seal and a pathworking guide.

# Arachnid Lilith

*"...The Spider Goddess weaves her webs all over the abyss and waits for its prey to draw near, unaware...*
*...Her webs can only be perceived in darkness, the night before the moon dyes red... Pay attention to every step you take because, if you are distracted, you will be trapped, devoured and emptied, turning yourself into an empty shell, and you will become her eternal servant...*
*...For she is the Queen of traps, of ties and death; her Kingdom is made of bones, and venom fills the air...*
*...And who is not prepared to face that, will be petrified before the cold gaze of the Spider Goddess..."*

The aspect of Arachnid Lilith, also know Akkawbishia Lilith, is one of the most powerful impersonations of the Goddess of

Qlipoth.

In her animal representation as the Spider Goddess, Lilith is associated with the most dark and aggressive aspects of Gamaliel. Her aspect rules over dark magic connected with:

•Vampirism;
•Creation and delivering of nightmares;
•Binding works;
•The journey to the top of the Tree through the spider webs that connect all the Qlipoth with each other;
•Advanced forms of metamorphosis (shape shifting practice), e.g. animals.

According to the tradition, Arachnid Lilith is associated with "ropes" or bindings, like the binding of souls, or death by strangling. As a matter of fact, many of the shadows that accompany the goddess (her servants), are victims that died from strangling. For this reason, among the various practices that can be performed using this aspect of the goddess, the ones that stand out are those related to advanced forms of magic practice with ropes and knots. In this practices, the main goal is to inflict agony and death to the enemy, dragging his life into the hungry jaws of the Qlipoth.

In the dark corners of Gamaliel's Kingdom (the Spider Goddess' domain) lie her demons, the "Zachalilim". According to the traditions of the dark cult, these dark creatures are created from the same "fallen seed" that creates the strongest roots of the Mandrake that grows under the dark grounds.This special seed is used by the Goddess to conceive her eggs, from which the "Zachalilim" will hatch, and will possess a great part of their mother's power.
Along with Lilith, they will hunt down their victims through the spider webs, and they will extract their victim's vital fluids, leaving nothing but an empty shell. This shell (called the Shadow of Death) will be filled with Goddess' shadow, turning it into its servant, and strengthening her army of vampires.

In the light of the above, it is recommended that the user is truly prepared to work with this aspect of the Goddess. Even though this is one of the Goddess' most aggressive aspects, he who manages to work with her will not only obtain knowledge on his journey through the powers of Gamaliel's Dark Moon, but will also be able to roam the webs that lead to the highest corridors of the Shadow Tree.

Sources: Temple of Black Light - 218 *Web site.*

# Seal Meditation and Pathworking

*The Pathworking guide can be memorized or recorded for its later use or reproduction during the practice. If it is to be employed in a group session, a member of the group can read it and guide the others step by step through it. Although altar preparations are up to the user's content, the use of black candles and incense as an offering to the Goddess is recommended. The blood offering is*

*also important to obtain proper results. If a spider (dead or alive) is needed for the altar, it is recommended to previously meditate with the Goddess, so as to receive her blessing.*

Prepare the altar, light up the candles and some incense. Sit down in a comfortable position and place the seal in front of you. Smear the seal with drops of blood.

Meditate on the seal, allowing the energies of the Goddess to fill the room. When you're able to picture the seal in your mind and you consider yourself ready, repeat the following words:

**Arachnid Lilith!**
**Mother of all the demons!**
**Leader of armies!**
**Devourer of souls**
**I submerge into the depths of the Earth**
**And penetrate into your damp caves**
**Guided by one of your servants**
**Allow me to see through your webs**
**To reach your chambers**
**Owner of the Shadows of Death**
**I implore you to bring me your gnosis and to initiate me into the secrets of the Dark Moon of Gamaliel!**

**So be it!**

**Ho Drakon, Ho Megas!**

# Pathworking

**You find yourself in a dark room, nothing but darkness around you. You are sitting, in a meditative position. You stand up and try to see around you, but you don't manage to notice anything, just darkness. You seem to hear noises, crunches, but you don't manage to identify its origin. You decide to walk forward, in a straight line. After walking for several minutes, you see a distant light, and you run quickly to get to it. When you are close enough, you notice it is a flame, black and shimmering in white and red tones. You get closer and you notice that the flame is on top of a triangular door, which is guarded by a spider of great dimensions. It has a big red eye on its tail. You get even closer. The spider is standing still in front of the door, but its eye moves until it stares at you. You feel your third eye burn, and it dyes red. When the burning sensation fades, the great creature moves away from the door towards the other side, abandoning the room you are in. You know you have to follow the spider. Take the black flame in your hands, and cross the door.**

**When you get to the other side, you look back and you realize you were inside a great tree, an**

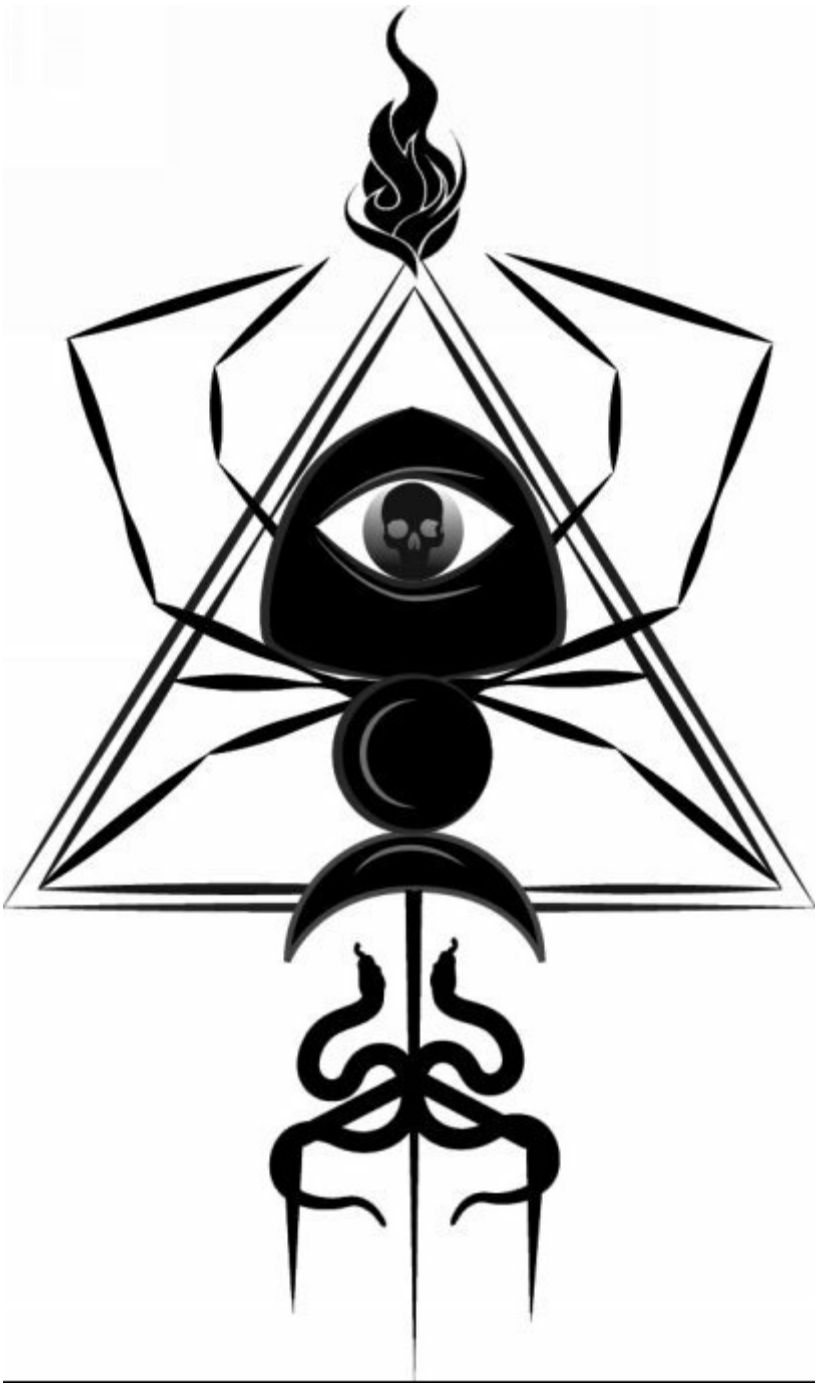
**immense old dry tree, with big and sticky roots. Look around you. You are surrounded by a dense forest. All the trees are dry, the air is heavy, and a dark haze lets you see as far as your feet. You feel crunches, noises, footsteps, there are shadows moving quickly around you. They do not get closer and you know it is because you hold the flame in your hands. The spider sticks out of the mist, its eye brightening like a fiery lamp. You follow it. Look around you, the rotten trees, the dry ground, everything is dead. You look up and a big almost full moon appears on the sky. It's almost completely red.**

**You get to the end of the road, where a big hole opens in the ground. You notice it is too narrow for you to go through it. Before you are able to say anything, the spider walks away from you, plunging itself into the mist. You are alone with the black flame between your hands, standing in front of the door you are about to enter. Take the flame with both of your hands and pull it closer to your body, allowing it to enter your body and burn up your loins. Feel the power of the black fire all over your being, feel your body burn, bursting into flames. Your human body burns to the grounds, turning itself into ashes. You are now a dark-skinned red-eyed snake, and you can slither through that narrow entrance.**

**Once inside, you realize you are in some kind of underground labyrinth. Thousands of holes open in the ground, different roads you can take. Choose one, take it and follow it. Feel the texture of the tunnels, the smells, the colors of the things that surround you. As you crawl further, you can feel the energy getting thicker, the air getting more poisonous.**

**You get to the end of the narrow tunnel and you find yourself in a big chamber. In the center of the chamber, you can see some kind of lake. In the middle of the lake lies a small rocky island, from where a spider web is born, going up and spreading all over the cave's roof. The red reflection of the moon gets into the cave through a hole in the roof of the chamber, dying the huge red net and lake in a blood-red color. Observe the never-ending spider web, empty corpses, shadows of death, soulless shells hanging from it. You feel your body burn, as it is engulfed in black flames once again. You are a human again.**

**On the other side of the lake, somebody is watching you. It is Lilith, the Predator Goddess. Look at her big fangs, her pointy legs, her ice-cold stare. Ask her to be your guide, to bring you her gnosis. Open yourself to the experience.**



Arachnid Lilith’ Seal

# The Legacy of Lilith

Frater Nephilim

**M**any authors have written about Lilith, the Dark Goddess, Demon, and Queen of the Underworld, Queen of Harlots, Vampire, Mother of Demons, and Guide for the Initiates that walk the Path of the Draconian Magic.

The Dragon's Eye is the Eye of Fire that destroys the illusions of reality around us and shows us the truths that are hidden before our eyes. This is a parallel with the Eye of Lucifer. Lucifer has the Dark fire of the Gnosis, and from his throne in Thaumiel (the upper Qlipha) represents the Self-Deificated Adept.

The relationship between Lilith in the First Qlipha, and Lucifer in the last one, allows us to see how the Path of Dragon appears in between of these two deities in the form of the initiatory map of the Tree of Night with its 22 tunnels that connect them.

To certain extent the Eye of the Dragon is also the Womb of Lilith, which is the cave in which the initiate enters to access the Qliphotic world. The Eye of the Dragon is what awakens in the Initiate as they Initiation advances in Higher Qliphoth. It is in the Cave of Lilith where we find her menstrual blood, dead blood that brings new life and symbol of the forbidden fruit of the Tree of the Nightside.

Moreover, Lilith, in her role as vampire, is the one that demonstrates the significant relationship with blood. There is often a tradeoff between the Initiate's Blood with the menstrual blood of Lilith, is in this exchange where the Initiate pacts with Darkness and transmutes his human's blood to a divine blood, and thus beginning his path towards self-deification.

Part of the work of the Initiated is becoming a Son of Lilith, an heir of the Blood of the Dragon. Consequently, he could claim his place on the throne of Lucifer and among the gods. This is in contrast to remaining a Son of Adam, belonging patriarchal structures, pending the return to the false paradise, and the comforts of ignorance of his own nature and potential. The Initiate chooses the Path of Wisdom and Power, and that is why He takes the forbidden fruit by his own Will and consumes it to get away, as Lilith did, from the Paradise, to search his own divinity.

Below I present a Lilith's Dedication Ritual, with which the Initiate can connect with these aspects of the Goddess, and begin the process of transmutation of his blood, and thus become a child of Lilith and heir of his own divinity.

## Lilith's Dedication Ritual

Prepare your temple for the Invocation to Lilith. Put the seal of Lilith on the altar. Anoint it with your own blood, and visualize how its lines are activated and come to life with your blood. Recite the Mantra "Lepaca LILITH" until you feel that the Temple is charged with the energy of the Goddess. Once you're ready, proceed to the Invocation.

**LEPACA LILITH!**
**LEPACA KLIFFOTH!**
**MARAG AMA LILITH RIMOG SAMALO NAAMAH!**

**Come Lilith from the dark abyss of the Earth, I call you Dark Goddess!**
**Come from the Eternity, beyond the Paradise, and tempt me with your forbidden fruit, tempt me with the Knowledge and Power, and let me become a God!**
**I will not die!**
**Here I am in front of the Tree of Knowledge, in front the Tree of Nightside!**
**I am willing to eat your forbidden fruit!**
**I am willing to leave the Paradise, and to search for my True God!**

**MARAG AMA LILITH RIMOG SAMALO NAAMAH!**

Visualize Lilith entering your Temple, in the shape of a Serpent. Let her give to you the Forbidden Fruit, taste it, and feel how this sinful act, awakens the Divine Spark inside of you, feel the energy of your lower Chakra ascending, and filling your body, reaching the third eye , and transforming you into a Dragon.

**Mother of Blasphemy and Fornication!**
**Dark Goddess!**
**I have in my blood the Blood of the Dragon!**
**I am an heir of my own Divinity!**
**I transform into a Dragon and I rise with you beyond the Eden!**
**Mounted in your Sacred Fire, I search the Ecstasy of your Glory!**
**I invoke you, Goddess of the Moon, Mother of the Witches,**
**Master and Initiator into the Darkness!**
**Mother of Harlots!**
**Your womb is the Lair of the Serpent!**
**Let me be reborn in your Darkness and become your Son!**
**Let the Divine Spark be reborn inside of me!**
**Queen of Sheba, Consort of God!**
**Queen of Hell!**

**MARAG! AMA LILITH! RIMOG! SAMALO! NAAMAH!**

**I reject the Paradise!**

**There is no God but me!**
**Lilith!**
**I am your Blood! Lilith!**
**Mother of Darkness!**
**Let me be reborn like your Son!**

**Your Blood is the Dragon's Blood!**
**Your Fire is the Divine Spark inside of me!**
**Your Passion of the vital force of the Universe!**

**LILITH! NAAHMA! MAALATH! LIL-KA-LITU!**

**I melt with you in the Ecstasy of Victory!**

**Queen of Immortality! Guide me in the Path of the Darkness! Lead me to Lucifer's Throne! I claim the immortality of your blood as my heritage!**
**LILITH! MARAG! AMA! LILITH! RIMOG! SAMALO! NAMAH!**

**I am your Heir of Blood!**
**Inside of me runs the Dragon's Blood!**
**I am my own God!**
**Awaken on me the Fire of Divinity!**

**LEPACA LILITH! LEPACA NAAMAH!**

**IN NOMINE DRAKONIS!**

**HO DRAKON HO MEGAS!**

# Pathworking

**Visualize yourself walking in an arid path, above of you there is a night's sky and a full moon shining. The light of the moon turns to a Red Blood color, changing all around you with a strange red light. In front of you there is a cave, you approach and enter it.**

**You walk in the darkness, and your vision starts to adapt to it. You reach the end of the cave, where is carved the Lilith's Sigil. Visualize it with intensity.**

**From your robes you get your Ritual Dagger. Cut your hand, and anoint with your blood the Lilith's sigil. The sigil starts to glow with a red-blood light.**

**You feel movement around you, and feel how a snake starts to wrap around your body, this**

**snake climbs you, and finally bites your third eye with its sharp fangs.**

**You feel the poison of the snake filling your body, and weakening you. You feel how your mortal strengths start to fade.**

**When you feel near to collapse, the poison reaches your bottom chakra, and awakens your energy. The energy of this chakra expands and ascends through your spine, awakening each of the chakras and filling your body with new energy, and a new blood.**

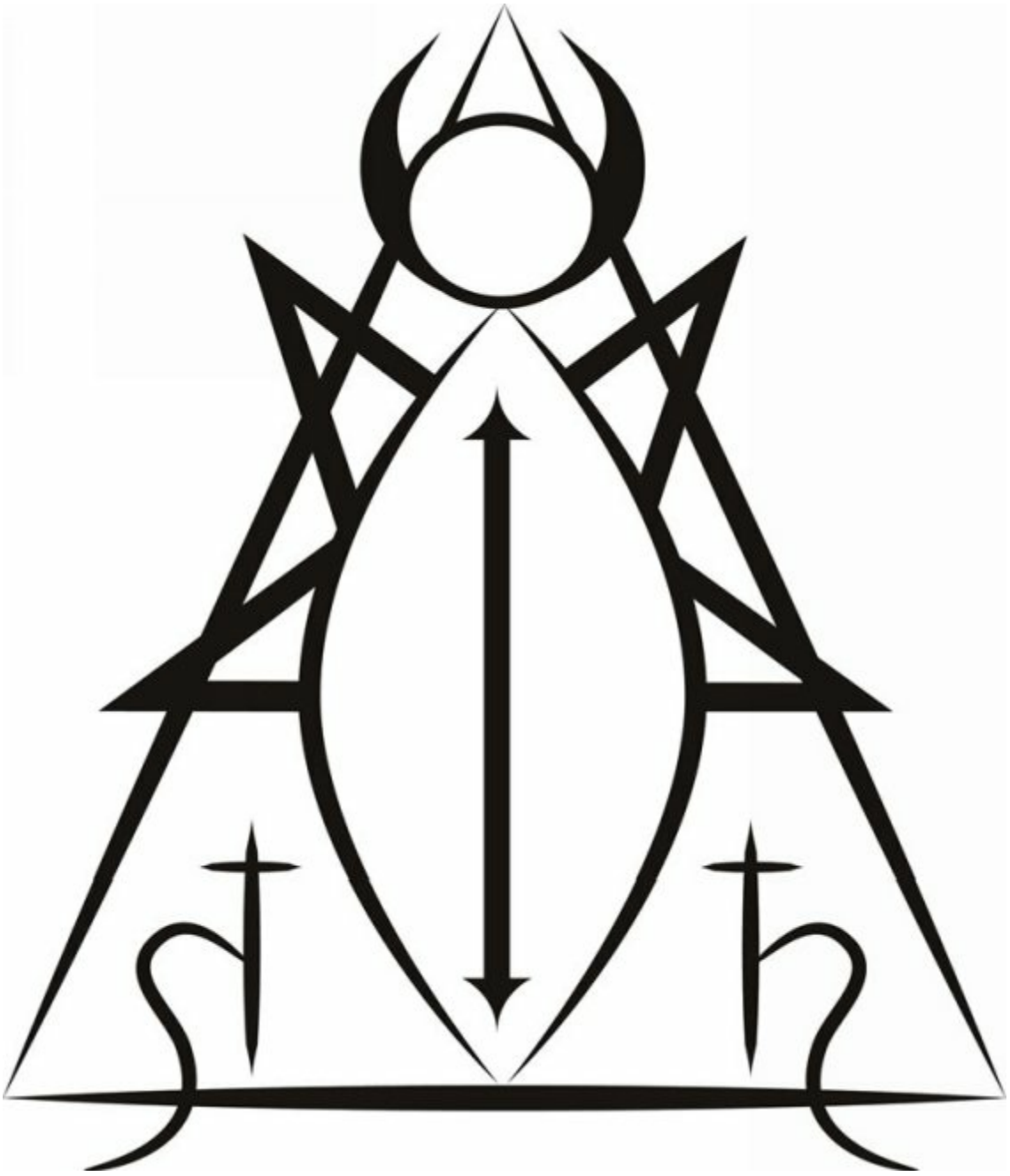
**At the same time that this is happening, you feel transformed into a Dragon, your whole body changing and transforming into a powerful Dragon. When the energy arrives to your third eye you feel black wings growing, and you feel the ecstasy of your transformation.**

**Let yourself go with this experience, enjoy of your new blood, feel how now inside of you there is no longer human blood, but the Blood of the Dragon, the Blood of Lilith, let yourself drive away by the ecstasy of the experience and write down the results.**

Sources:

Temple of Ascending Flame *Inner Material.*

Thomas Karlsson: *Qabalah, Qlipoth and Goetic Magic.*



Lilith’ Seal

# BINAH

## David ‘Eosphorus’ Maples

I began as your lips crowned my head, marking me with life and loveA new star was born to shine as the black sun in the darkness

II.
I lived as your arms warmed my body, igniting the fire of my soul
I sank to your heart and love enveloped me

III.
With you, I watched the horrors of life
As the devil devoured all forms of pleasure
And the shrouds of innocence were torn away

IV.
You are my imagination-fueled trance,
My second skin
A leave from this reality,
A method of escape masked as faith in an idea

V.
These are the times for new beginnings,
Before us is a trial
Time never waits
And the pain never sleeps
What once brought comfort now begins to choke us out...

VI.
Endure this temporal folly of the Aeon of Children
For death will bring the enlightened eternity
Welcome oblivion,
For if we are reborn, we are not free
VII.
And just like me, you were empty
But not anymore
And suddenly
We are so much more...

VIII.
And if I could paint a picture, a portrait of us
For your eyes
It would be stained ugly with scars of perfect symmetry -
two essences driven under by their own self-destruction

IX.
Lurkers in the void, we have found each other
Two specters of shadow reaching for the light
We dance and intertwine, becoming...
And with this alchemical wedding we will create

X.
Love is our law, and the law of the strong
Willing us time to perfect our formula
And birth the magickal child(ren)

XI.
All numbers are equally infinite and empty

# Opening The Eye Of Lilith

Edgar Kerval

**T**o work with Lilith is to walk the path through the depths of hidden knowledge of the mighty red serpent, so dark, so wild in nature; Lilith is manifested in this physical plane letting us to enter other worlds through its red kalas and vibrational manifestations of sexual pleasures and uncontrolled lust. Instinctive powers, sodomy are the powerful elements of the goddess of the night, known as Lil by Sumerians and at times associated with Layil (the night).

The whore of astral temples of sexuality that in its lunar aspect is always connected with the qliphoth Gamaliel through which she is manifested knowing Gamaliel corresponds to the dark side of the moon and the  forbidden regions of astral temples. Lilith is the savage instincts, the lustful and sexual side in its most primitive and raw form, representing in men the most uncontrolled desires and most in deep ecstasy.

Opening the eye of Lilith is the entrance to the portal of chthonian realms, which the sorcerer re-open this eye within him/herself in order to penetrate to such vast deep regions of subconscious and to eat its powerful fruits of knowledge. The first step to this sinister alchemy process is to rip the veil of Lilith and opening the eye you can shine in your entire splendor and so to conjure the other qliphotic shells.

The eye of Lilith is the portal of intermediality between this existential plane and the realms of death where the long process of initiation begins under the gnosis of Orgath Bath Mahalath.

Only though the eye of Lilith we can move through diverse paths in the sabbatical mysteries evoking the secret formula through the use of sex and blood to summon the mother of the witches, the whore of the depths in its most in deep desires of ecstasy and pain, through an spiritual path in the garden of hidden wisdom of the mighty red serpent called Isheth Zenunim and the path under this individual process to become one within the whore of the night realms.

# The Formulae Of Isheth Zenunim

## (Rite Of Ingress)

The rite is an inner call, an astral diagram to the entrance of Lilith in its form of Isheth Zenunim. This potent ritual is an individual process in the sinister alchemic path to get the influx of Lilith in one of its most primal and atavistic forms. The formulae itself embody a synthesis of the arcane mysteries of sacred sexuality and lunar current to a level spiritual and physical, trying to walk through diverse masks and attributes of the mother of the witches and to absorb one by one of all its sacred nectars.

The main purpose is to create a potent nexion between you and Isheth Zenunim through a dense black seas of infinity where converges the ecstasy and pain, the madness and wisdom ending in the apotheosis of spirit and flesh.

The goddess must be invoked at night dressed in black robe, red or just naked. Go to your ritual chamber or forest. A state of gnosis is the gateway to ingress its lunar temples. The oracular trance must occur through some hours of meditation. The eye of Lilith is here opening as a portal, to ingress to drink from its elixirs of female poisons. So, prepare the altar with the whole implements:

-Two candles one red, one black
-Magickal dagger
-Incense
-Vessel
-Wine
-Sigil
-Invocation

Isheth Zenunim Sigil

With the altar ready and in meditative state, burn the incense and later the red and black candles and while doing visualize two red and black snakes coming from the flame candles in a vaporous way,

moving around each other in front of you. And slowly both of them through shadows you can see an opening eye and a sinister manifestation through the smoke and repeat 3 times:

**ISHETH ZENUNIM, demonic seductress**
**Through the flames opens to me, the key**
**To your mysterious wisdom oh poisonous serpent**
**Spider goddess! Oh ISHETH ZENUNIM**

After this, wait some minutes and take the dagger and do a small cut on your left hand, take put some of your blood on the vessel and cry loud:

**ISHETH ZENUNIM my offerings to you**
**ISHETH ZENUNIM my essence for you**

Take some wine and mix this with your own blood on the vessel. With your left hand take some the mixture from the vessel and draw the sigil on your chest and repeat the follow invocation:

**Cavernous womb open wide,**
**Through liminal lunar path,**
**Initiation in red black waters**
**A gateway to transformation**
**Through the black flames rise**
**Turbulent waters of wisdom**
**Mysterious ecstasy of spirit and flesh**
**Queen of darkness, poisonous serpent**

# The Red Serpent

Frater G.S

**L**ilith, the mighty mother of night beasts and demons, which in frenzy terrorize the night looking for victims to satisfied their primal appetites , keeps a prominent position in the Cult in which I serve as Magister currently, and in my personal praxis as well. In such manifestation the always imposing Goddess is called as the Red Serpent, in contraposition to Hekate, which is view as the Black Serpent, giving this a hint about the close relationship between both, in what concerns this particular current.

This should not give the wrong supposition that both of them are exactly the same Goddess, such assumption would be detrimental to the development of the practitioner and the obtainment of valuable gnosis; since each of them possesses by herself a vast and rich compendium of teachings and particular gates.

Nonetheless it is not strange that, at least initially, both Mistresses can be confuse, specially by he/she that have not enter in direct contact with one of them yet, because even with the differences of symbolism a peculiar magnetism seems to unite them. Even so, each Goddess plays her own and particular role in what concerns the Arte Magickal and Witchcraft.

The characteristics that surrounds Hekate as the Black Serpent are those that correspond indefectible to a Creationist Principle, to the Primal Source of all the Universe and Magic itself; while it is possible to the Supreme Empress to contact humanity employing the gates of the Moon, it is in the existential distance of the Void that the ultimate dwelling of She, the First of the Gods, have place. This fact makes Her therefore the Mother of All, and is a maternal trait that is reflected both in the macrocosmic aspect as in the microcosmic, and by extension in Her interaction with the initiated. The Supreme Darkness is represented in such way by Hekate as the Queen of the Void.

On the other hand we can find clear differences in what concerns the role of Lilith as the fickle Red Serpent in the divine order, also in her approximation to the individual. In her we do not find the perspective of the Mother, severe but just, that we can glimpse in Hekate and that is inextricably bound to Her most elevate aspect as the Stellar Empress; in Lilith the cruel and capricious Mother manifests, not just but essentially vengeful, vehement and brutal. Is the terrible matriarch who, clouded by the passional love for her children, is capable of made Creation itself crumble in order to avenge the affronts suffer by them, even if they had been partially or entirely responsible for it. Lilith do not take into account middle terms, nor the balance is her instrument, no; she prefer to employ directly the sword because in her atrocious judgment those who dare to rise hand against her kin are guilty.

If in Hekate the Supreme and Just Mother is present, in Lilith we find the Terrible Mother, merciless and ferocious.

**"The Flame need the oxygen to live and I am both"**

The Red Serpent is by such the perfect representation of the primordial passion that moves the cosmos. It had been well said that Lilith is both fire and wind; both symbolic components of the blood in its wrath, and who can raze the Earth if not controlled. The Red Goddess is therefore the violent and untamed impulse that allows the Creation to continue its movement, carrying the cosmic currents in her stormy dance. This makes the comparison between Lilith and the Kundalini not a very hard one to consider, because just as the mythical inner ophidian force invigorate and awakes man to his true capacity, in the same way the beautiful reddish hair Goddess impulse the primitive passions of the individual, who, if capable of hang on to his spiritual search, will find himself liberated from the mental and emotional restrictions of his Lower Being.

It is in this way that Lilith becomes an Initiatrix in the Dark Path of Hekate, serving in certain cases as the guide that introduces the Seeker in the road of the Witch Queen. It is not weird that this process be the other way around for others, all depending in the singular spiritual path.

Malkuth is known in its dark reflexion with the name of Lilith, even when the obscure sphere is leaded by Nammah, consider it daughter of the Red Goddess, and is a particularity extremely enlightening.

It is in Lilith, as the dark reflexion of the earthy Sephiroth, that the journey of the neophyte begins in his/her ascension on the Tree of Knowledge, and this gives a clear reference about the absolute impact of the Red Serpent in the material plane, girdle around it from his primeval sediment i.e. the Qliphotic Realm. As the Kundalini remains coiled in the root chakra, Lilith herself does so in its macrocosmic reflexion, driving the process of elevation of the Soul and breaking the basic egoic shell of the individual as preparation for his/her first initiation in the sexual kingdom of Gamaliel, in which she reserves for herself total domain and direction.

The old adage says that "Kether is in Malkuth and Malkuth in Kether but after another manner"; the same can be apply in this case to the concept of the Shekhiná, the feminine essence of the Godhead, which in her primal form is none other than Lilith herself, and, as the Virginal Mistress keeps part of her essence in Malkuth; so does Lilith in the shadowy reflex of Earth.

Through this door the Goddess is capable of initiating the awakening of the Seeker, driving him through his passions and seducing him to make the jump to the darkness and fathom in the Kingdom of Shadows. Her aspect as Initiatrix to the mysteries is then evident.

Nonetheless is difficult to consider that the attraction of Lilith is reduce merely to the sexual scope.

In reality sex is just a mean; the ultimate end is, as expected, the Power; and the yearning for it is the key flag to a Goddess that is considered unconquerable and irrepressible. The vehement and burning desire for knowledge and spiritual power, in the search for the Ascension, is constantly present and denying it is full of all falsehood; the Witch Gods do not condemn this fact, however this must not be the central focus, but a useful and necessary piece of the puzzle that integrate the whole process . This factor is not unknown to Lilith, who in her hissing lures with seductive movements those who possess inside the capacity to walk the dark path, which does not mean they are intended to overcome the difficulties. The path is one of will, devotion and aplomb.

Once the step is given and the snake begins to unscrewed, both in the personal universe as in the macrocosmic face, the encounter with Lilith as the Sexual Initiatrix, the one who through the liberation of the inhibitions and exaltation of the erotic current trigger the opening of the Soul; occur. This is a role that she shares with Hekate, nevertheless the approximation is essentially different and the election is determinate directly by the personal path of the practitioner and his/ her greater or lesser inclination for either of them. In the end the decision lies in the Goddesses and they will make it know in the course of the initial spiritual development.

The presence of Hekate, for he that follows this road, will maintain in a permanent way, remaining in the Crossroad of the Worlds, even for them who receive the calling of the Red Serpent with more strength.The Supreme Queen keeps Her eye firm on any who go through Her kingdom, the Tree of Death. Such is Her right as the Source.

Here is when we perceive the particularity of both paths, because even when the Black and the Red Serpent manifests in more or less extent in the life of the initiated, providing different aspects of spiritual work; one of Them will prevail in the life of the individual, becoming his/her guide par excellence in what concern the feminine current in Witchcraft.

# Dreams and Nightmares

The night incursions of Lilith are a constant for those that work closely with her and have the blessing of the Goddess, the approach of the Mistress of the Dark Dreams is unmistakably. The sensation of a growing paranoia, the rising of the heartbeats that end up in a soft cardiac arrhythmia that prevents to achieve rest, the subtle touch in the bed surface; all are preambles of the near arrive of Lilith, who made delicious use of terror and expectation as a mean to produce the needed altered state to witness her form and be taken afterwards by the dark snake to the oniric plane.

It is mentioned in different sources the predisposition of Lilith to break through the abodes of lonely man and children, mostly Hebrew, of short age; to which, according to popular folklore, she strangles if they do not possess the proper angelic protection. This is a clear wink to her preponderant role as Queen of Night, a title that she shares with Hekate, nonetheless, unlike the second, Lilith is not accompanied by black dogs of furious eyes or a phantasmagorical procession; but she, wrapped in obscure currents of stormy air in the night sky, gloats to send her spawn, the Incubbus and Succubus, to conceive, employing sexual ecstasy, more offspring.It is hard to believe that Lilith herself would visit any mortal to their dwelling, as a Queen in all her right that would be opprobrious, no, she reserves her direct apparition for those men and woman worthy of being face to face with the Terrible Mother, those who are called to her path. In such encounters the Red Serpent vibrated her microcosmic counterpart with a pleasant erotic touch in the root chakra, causing, is the chosen is suitable, that a slight ophidian possession occurs and, in some circumstances, a complete rapture of the body is achieve. It is in this state of spiritual rapture that the mind of the witch pervades with that of the Red Queen and the sabbatical journey is achieved in a simultaneous degree of astral travel and earthly stay.

Uncomfortable, to said the less, are the psychosomatic effects that precedes the arrival of the irrepressible sovereign, and an experience that is not wished every night, even so Lilith show no interest in the personal comfort of the individual, it is her desire the one who will finally prevail and only her will decide if it is proper or not her coming.

As Queen of Dreams the beautiful Goddess can easily mold the mental and astral conceptions of the being, it is in this fashion that she shows as one of the deities of the Arte with who the oniric works can be achieve with little effort; this as a consequence of the already mentioned earthy and lunar influence. Even after a couple of invocative works the presence of Lilith in dreams will be felt, and even during the drowsiness the sensation that a dark entity surrounds the walls of the bedroom and watch us can be very tangible. It is in such intimates encounters that knowledge regarding her true nature can be gained, Lilith it is not limited by ceremonial rituals to impart her sapience, in fact, it is of her likeness to mostly made contact with her chosen in his/her moments of weakness, when the mental defences are deactivated in the longing for resting and the believe that the day is over.

Nevertheless Lilith do not irrupts in total loneliness, for her spiritual kin constantly roam around their mother, and it is not surprise that when she leaves some of them remains, this with total knowledge of the dark lady; a diversion of hers or simply a natural and indifferent fact to the mighty queen, it will remain in the hands of the witch to deal with the entity and to decipher its intentions. Hence one of the reasons behind the voluntary sexual congresses with Succubus and Incubbus.

Such matters made us understand that to really approach Lilith and know her higher mysteries is necessary to do so from an entirely open position, and willing to take any chance. o try to establish a purely ceremonial relationship with her will give no benefit whatsoever and will cut the infinites possibilities of spiritual communion; this besides the fact that hardly the Red Goddess could be limited by a protective circle and a dagger or sword. Lilith cannot be tame, bound or coerced, this is absolutely impossible; it would be similar to try to halt the cosmic impulse itself and the sway of the universal dance.

The Path of the Red Snake belongs to the Witch Arte, not to the classical ceremonialist mage, its require a profound integration not only with the Goddess but with her spirits and familiars, who will guide the practitioner in the development of his dormant abilities, if the burning seed is to be found within. The veils will be set aside as the union strengthens, only then the true face of Lilith, the one kept away from the fantastic antinomic illusions that frames her as a simple devil who wants to see the Universe of Yahvé destroy; it will show, and her witch essence will emerge to reveal her role as the esoteric and eminent passion that keeps Creation in movement.

The darken room, the black prince roses in the Altar, the crimson candles and the sandal permeating the environment, with the slight touch of azahar perfume, are all characteristic elements of the worshiping and attraction of the Nocturnal Mistress, all in preparation for her arrive, not only to the abode but to the temple of flesh, to be possessed by her divine numen and dragged to the black tunnels between the worlds, in a journey of dreams and nightmares.

# The Abode of the Dark Mother

Walter García

**W**ithin the context of the Jewish qabalistic tradition, Lilith is one of the most terrible beings one can encounter. She was Adam's first wife, who banished herself from the Garden of Eden. She then became the consort of the great demon Samael, and with him, she gave birth to countless demons and monsters who still instill terror and fear in the souls of religious people.

Lilith fled from Eden by pronouncing God's secret name, a name so powerful that even its shorter versions are used as magical words in rituals and prayers. But, how does Lilith know God's secret name? It was revealed to her when God created her. However, Lilith is not a passive being: she is a rebellious woman who knows she is powerful by being in possession of God's secret name, and she uses this power to free herself from the limits of Creation. By pronouncing God's ineffable name, Lilith denies Paradise and chooses to live in the desert, living in caves where she will give birth to countless demons. In this sense, Lilith has been compared with God's feminine presence, Shekinah, who, in the Jewish tradition, is exiled in the physical plane, being the job of the qabalist to reunite this feminine principle with the godhead. Here are keys which may allow to establish a relationship between Jewish and Tantric mysticism, but this goes beyond the scope of this essay. By being in possession of God's name, Lilith is powerful. Her exile as an act of rebellion, and her copulation with the demons of the desert, turn her into the shadow of God's presence on the world.

In Qliphotic Qabalah, Lilith is commonly associated with three Qliphoth: Lilith, Gamaliel and Satariel. Some works, such as Thomas Karlsson's excellent *Qabalah, Qliphoth and Goetic Magic*, have shed some light on the relationship between Lilith and the Sitra Ahra. The main goal of this essay, is to present the results of my own investigations, reflections, workings and explorations about the figure of Lilith and her different forms.

In virtually every culture around the world, we can find goddesses who embody the archetype of the Mother Goddess, and almost always we can find a dark counterpart for these goddesses. These dark goddesses are the ones who know the secrets of death and rebirth, and Lilith in Qabalah is one of them. The different dimensions in which Lilith's power manifests are commonly related to the mysteries of the feminine. Woman has always been a source of inspiration for men of all ages, but also a source of fear and aversion. Women embody the mystery of creation within their bodies, and Lilith, as the dark side of this potential, has also inspired a number of artistic currents, most notably the gothic current in painting. For men, women have always been a mystery, and this is also true for many women in today's world, a time in which even women have forgotten their real power. To (re)discover the mysteries of the feminine, so modern human beings may reach a state of spiritual wholeness, we must dare to explore the dark dimensions of our being. Lilith is the gate to these

worlds.

We can identify three different expressions of Lilith: Lilith in Lilith as the dark side of mother Earth; Lilith in Gamaliel as the initiatrix into the mysteries of the Other Side; and Lilith in Satariel, as the archetype of the Divine Dark Mother.

# Lilith in Lilith

The first sphere on the Tree of Death is the dark counterpart of Malkuth, the physical plane. Malkuth is associated with the symbol of the life-giving mother, corresponding to Eve, Adam's submissive second wife, and also to Shekinah, the feminine side of God trapped into the physical sphere, away from the divine realm. The dark side of the sephira is the Lilith qlipha. This aspect of Lilith represents not a life-giving mother, but to a hunter and murderer of little children.

If we analyze this pair of opposing forces, we will find that the one is implicitly present on the other. Malkuth and Eve are powers which allow life to grow and develop, while Lilith is a killer. However, the life Eve gives is fragile and brief, and it is doomed to end in death. It was Eve, after all, who condemned mankind to bear the mark of the original sin, an evil that religious people strive to repair. On the other hand, in the death Lilith brings lie the secret to eternal life.

It is said that we are born into this world (Malkuth) against our will. Lilith, as the dark side of the mother archetype, offers only death, but in this death there is also life, a new life to which the adept can awake to go deep into the dark spheres of the qliphoth and become a god. The life-giving power of Malkuth implies also a death-giving power, Lilith, and this is why it is said that Lilith is hidden within Malkuth. The life Lilith gives requires that one must first die in order to be able to see the dark side of existence. In the same way we are born against our will, most people also die against their will, living an empty existence in which they are just waiting passively for the end to come. However, when one steps into the Other Side, and into Lilith's barren womb, one is actively choosing death in order to become the creator of a new reality. This is an initiatorical death, a process which will transform the adept to his or her deepest core.

Lilith's presence in this qlipha can also be appreciated in the shape of Naamah, a demoness often associated with Lilith, and who is considered to be a lesser form of her, her daughter or her younger sister. "Naamah" means "pleasant", and it is said that she is a demoness of extraordinary beauty. Naamah, like Lilith, is a killer of children, and attacks men on their sleep to procreate countless entities which inhabit the dark side of the astral plane. According to rabbinical tradition, Lilith and Naamah - as well as their demonic offspring, succubi and incubi - are responsible for the nightly emissions of semen and of sexual dreams. Lilith and Naamah, together with Agrat bat Malat and Eishet Zenunim, are called the "Four Angels of Sacred Prostitution", and are the consorts of Samael.

Lilith has also been described as a woman with a serpentine lower body, reminiscing of the Greek lamia. She is also said to have been the Serpent who tempted Eve with the fruit of knowledge on the

Garden of Eden. In this regard, she is also the serpent power which lies dormant in the human body, Kundalini. Kundalini is symbolized by a serpent coiled three and a half times within the Muladhara chakra. Through different yogic practices, the tantric adept can awake and direct Kundalini through the seven main chakras and attain liberation. There is also an interesting similarity between the couples Samael-Lilith and Shiva-Shakti. In both cases, the male principle (Samael and Shiva) are passive, while the feminine ones (Lilith and Shakti) are active.

While Eve and Malkuth represent the motherly woman, Naamah and Lilith are associated with lust and death. They are temptresses who suck the energy of men during their sleep to procreate astral demonic offspring. While many Right-Hand path systems will use sexual energy scarcely, or even going as far as requiring absolute abstinence, the adepts of the Left-Hand path must learn to actively use sex and orgasms as means to reach ecstatic trances and higher states of consciousness. Society has considered sex as a taboo for a long time, and the adept of the Left Side must strive to be free from these conceptions and make use of his or her full sexual potential in order to reach deeper parts of his or her mind and soul. Naamah, and Lilith through her, embody these ideas as the shadow side of Malkuth, the common reality of the earthly sphere.

# Lilith in Gamaliel

Gamaliel is the qlipha corresponding to the Moon sphere, and is the dark counterpart of Yesod. Both spheres belong to the realm of dreams and fantasies. In Yesod, the energy emanating from the higher sephiroth takes here a more concrete form in the human mind, as defined dreams, fantasies, visions and ideas. In Gamaliel we find dreams and visions, but of a different nature: these are the dreams that our mind will banish into the realm of the unconscious, because of their revealing nature, sometimes too dissonant with the ego. The ego is the image we have of ourselves, an external face built from social needs and expectations. Many people tend to identify themselves with their persona so much, that they believe that it is their whole personality. This is false, as the persona and the ego, are, in any case, manifestations of the self (the solar sphere, Tipharet and Thagirion). By working getting to know and accept these dreams, we are working to reach a deeper knowledge about ourselves.

In the previous qlipha, Lilith manifests through Naamah. Lilith is the regent demoness of the lunar sphere, and is the one who initiates the adept into the mysteries of the nightside of the astral plane. In this sphere it is possible to find astral vampires and other nightmarish creatures. In dreams, Lilith reveals our most hidden fantasies and the desires we would normally deny. It is usual that in these dreams to have experiences of sensuality and horror, pain and pleasure, sex and death. This kind of experiences is also characteristic of the sexual encounters one can experience with the astral children of Lilith: incubi and succubi. These entities will steal the astral traveler's energy, and the magical adept must use his or her will, and use this encounters to reach higher states of consciousness. In Yesod and Gamaliel, one begins to unveil the mysteries behind human sexuality, and learns how to use this power for magical advancement.

Lilith's role here is that of an initiatrix for the adepts of the Left-Hand path. The previous qlipha is the

entrance into the dark side, and here the first mysteries are revealed. From this level, the magical adept will experience successive initiations though the Tree of Death, in which he or she will reveal forgotten aspects of his or her being, to ultimately take the last step outside the universe. Here, Lilith reveals herself as the power behind the beautiful and pleasant forms of Naamah, and through a combination of opposing experiences, she guides the adept into the depths of her womb.

This sphere is also related to witchcraft, an old magical tradition of a deep sexual and orgiastic nature. The owl, a bird associated with witches, is also associated with Lilith, even from earlier Babylonian sources. The witches' Sabbaths were celebrations of the powers of the night and the wilderness both in nature and in man. Through these orgiastic ceremonies, in which the use of hallucinogenic plants and fungi was common, together with ecstatic dances and chants, the celebrants would reach higher states of consciousness, in which they would be able to establish contact with creatures of the Other Side.

The relationship between the Moon and the feminine powers is old, and is present in almost every culture. One can establish contact with Lilith through dream work and deep meditation, as well as astral journeys to Gamaliel. This is reminiscent of the old tales in which witches would fly on their brooms in the middle of the night to their gatherings. In these, they would participate in orgiastic ceremonies and rituals to channel the powers of the forgotten feminine force, symbolized by Lilith. The flight of the witches to the Sabbath, and the journey of Tannhauser to the Venusberg to worship the pagan goddess Aphrodite, are symbols of a quest to regain a lost feminine force: on the one hand, the female witches' Sabbath as a way to regain contact with a repressed sexual force and creative power, and on the other hand, the knight's quest for his repressed feminine side in order to reach a total knowledge of his soul.

It is in this sphere that the adept starts "remembering" the forgotten parts of his soul, to eventually merge everything into one functional unity. Lilith is the initiator of this process, which will eventually lead to the adept's apotheosis in Thaumiel.

## Lilith in Satariel

It is said that Lilith's true abode lies in a higher (or lower, depending on how one sees it) sphere: Satariel, the shadow side of the Binah sephira.

In Qabalah, Binah represents the first negative pole on the Tree of Life, and in the process of Creation – the manifestation of divine light – this sphere is the power which stops the light emanating from Chokmah – the primal positive pole, the male principle, associated with the figure of the heavenly father – and also functions as a womb in which the cosmos will gestate before manifesting into the lower worlds. In this sense, Binah is the sephira responsible for the revelation of the divine into the lower realms. Binah is associated with the archetype of the divine mother who gives birth to the world. Satariel, on the other hand, is the qlipha which conceals the divine light. This sphere lies

beyond the Abyss of the Other Side, far away from the light of the dayside of Creation, thus being the first step of the adept towards the absolute darkness which lies before the ultimate gateway at Thaumiel, in which he or she will become a creator of a new universe. This is also represented by the demonic ruler of Satariel: Lucifuge. Lucifuge means "he who flees from light", and is the opposite of Lucifer, the light bearer. Lucifuge conceals the divine light from the dayside so that the adept can begin to truly see in the pitch black depths of the divine realm on the Other Side.

In the qabalistic configuration of the *Partzufim*, Binah is called *amma*, or "mother", while Chokmah is called *abba*, or "father". These two poles represent the primal opposite forces which brought forth creation from the singularity of Kether. The fourth *partzuf* is called *zeir anpin* or "small face" (the first corresponds to Kether and is called *arik anpin*, "greater face") and corresponds with the six sephiroth around Tiphareth, with Tiphareth at the center, also called "the Son". The fifth and last *partzuf* is named *nukvah*, and corresponds to Malkuth. *Nukvah* is the feminine side of zeir anpin, and is called "the Bride". On the Other Side, this arrangement can reveal more about the different abodes of Lilith. In Satariel (Amma), she is the Dark Mother; in Lilith (Nukvah) she is a seductive temptress. In the Treatise on the Left Emanations, by R. Isaac ha-Cohen, we are told of the existence of two Liliths: a younger Lilith who is the consort of Asmodeus, and the elder Lilith who is Samael's feminine counterpart. The younger Lilith corresponds to the *partzuf* of the Bride, while the elder Lilith to the *partzuf* of the mother. The younger Lilith is more related with sensuality and carnal lust, and in this way is more related to both the Earth and Moon spheres, as well as with Naamah. The elder Lilith is the embodiment of the primal darkness of which the younger Lilith is an expression. Lilith in Satariel represents the divine dark mother, the darkness which lies beyond God's light and in which the adept finds the inner divine spark.

The younger Lilith appears on two spheres: Gamaliel and Lilith. In Malkuth, she is the power behind every temptation and sin, and in Gamaliel she reveals herself as the initiatrix into the mysteries of sex and death. But Lilith's true abode lies beyond the Abyss of the Other Side. Satariel, being the sphere of the Mother on the Sitra Ahra, is the abode of the elder, true Lilith. It is here that she opens her womb to give birth to the darkness and evil that haunts and threatens the world of man. The life and light that Binah make manifest are hidden in Satariel, where Lilith transforms the outer energies of the universe into death and desolation. Only those of a strong will, shaped by the hardships of the initiation into the mysteries of the qliphoth, can walk the last steps into the realm of the divine.

Satariel and Binah belong to the sphere of Saturn, a planet associated with death and disease. Lilith is the killer of children, and she who brings new life through death. She is also the Hindu goddess Kali and the Nordic goddess Hel. The Aztec goddess Tlazolteotl, the goddess of filth and excrement, is also related to Lilith. These goddesses embody the mysteries of life through death, and in these times in which we are sedated by the media and the commodities of the modern life, they remind us that we, too, are mortal, but also that, by embracing this fact, we can travel into the unknown to reach the deepest parts of our soul in a journey without end.

We are born from the womb of the earth, and when we die, we enter into the womb of the dark goddesses. However, if we choose to enter into the unknown while still living, we can experience an

initiation into the mysteries of these goddesses, a process which will allow us to remember the forgotten, destroy the old and build anew.

# - Conclusion –
# Lilith and Magical Initiation

The role of Lilith as Queen of the Sitra Ahra is that of an initiatrix who, through a progressive descent to the depths of one's soul, is revealing those parts of ourselves which we have banished into our unconscious. The sum of this denied material is our shadow. The exploration of the dark side through qabalistic symbolism, is the exploration of the dark side, not only of one's own soul, but also of mankind's soul, as well as the cosmos itself.

Man, tamed by the commodities of modernity, has forgotten himself to become a piece of the great machine which is modern society. Existential questioning is by itself a useful tool to start freeing oneself from the paradigm, but this is not enough. Action is needed. Existentialism must serve to start a progressive process which ends with the maturity of man as creator of his own existence, and this can only be achieved through the exploration of one's own being in all its dimensions. In this process, and because of the very nature of knowledge itself, man is transformed. How is this transformation possible? Through magical initiation.

Traditional initiatorical systems have decayed into mere speculative groups, only discussing the symbols and myths of their tradition, without actually applying their knowledge. Magic is a tool to achieve this realization, but only within an intiatorical context, this is, so that it allows the realization of the individual's full potential. To do this, a system of magical initiation must not focus only on one aspect of the individual, but has to strive to reach a balance of the forces and potentials in order to reach a certain dynamism allowing the ascent of the spirit towards self realization.

Lilith is the initiatrix into the mysteries of the dark side and, as such, is the dark mother in whose womb we can only find death and desolation. But, as I've mentioned before, it is in this womb that we can find the secrets of divinity. The quest for the inner divine spark requires sacrifices, and the payment for a new life in which one becomes the creator of his or her own reality, is that one must destroy their old life. In the Other Side, beyond God's light, lies the power that modern man has forgotten and banished, a power that Lilith, as Queen of the Sitra Ahra, reveals to the adept who dares to enter her womb. The blood of Lilith, the kalas of the Black Moon, is the poison which kills the children of men, but for those walking on the Left-Hand Path, this is the elixir of eternal life.

# The Huluppu Tree

## Frater G.S

There was a Huluppu Tree
And Inanna loss her eyes on it
How beautiful the Tree
The Goddess took it with a tender grip

Oh the dreams that the stem sheltered
Oh the treasures that from the crown hanged
Oh most radiant Inanna
The joy from your eyes poured
With everlasting glow

But the dark night fell
And the terrible owl hoot
And the ancient snake emerge from the root

Oh the broken dreams
Oh the withered faces
That the vicious sadness spawns

Mistress of the Tree the night shows
The reddish hair that the sky reflect
And the cruel glance shattered the foundations

From the shades come!
By the hooting of the owl come!
By the hissing of the snake come!
By the howl of the wolf come!
Oh Lilith come!
Come here
Come to me

That the moon wane
That the Sun hides
Descend Oh Queen
Mistress of my heart

Oh Lilith come!
Come to me
Wane here

Oh Lilith come!
Come to me
Lie with me

There was a Huluppu Tree
Oh Inanna cry so much!
Do not weep anymore Inanna
Lilith is among us

# Lilith - The Night Hag

Pairika - Eva Borowska

*To JD White Night _ Thank you for all inspire.*
*To Six - Thank you for help when i need it.*

**I**n mythology the name Lilith is usually derived from the Babylonian Assyrian word “Lilitu” which is the same as the female demon and the spirit of wind, and from the Hebrew “Layil” which denotes the night. Lilith has many other names, and is also identified with other goddesses who are her equal. Such deities are: Mahakali, Az, Hecate, Sophia, Namaah... Usually we know her from myths and legends, according to which she was the first wife of Adam, the one who rebelled against patriarchal laws. It is said that the relationship of Adam and Lilith gave birth to Asmodeus/Lucifer/Samael, king of all demons. As the first to rebel against the patriarchal order, she introduces chaos and leads to emancipation. She is the one who establishes the rules of the game and the Free Will. Tired with being obedient and serving Adam, she utters the word of absolute Power, invoking God the Creator, and leaves the Paradise to settle in the wilderness of the Red Sea. As she was the first to leave Eden of her own accord, she was also the first to experience both light and darkness. Thus she could choose to walk the path of perfect balance of Neither Neither.

The Red Sea is also symbolic of blood. As menstruation used to be a taboo, blood was a symbol of the greatest power, spirituality and connection to the element of nature. Lilith embodies female worshippers of the Canaanite goddess Anath, who with the consent of the priests could have lovers outside wedlock. Anath was a cruel warrior goddess reveling in blood and carnage who went to the underworld to save/revive her husband Baal. In a similar legend, we see her as the Persian goddess Az-Jeh who after thousands of years entered the cave of dead/sleeping Ahriman to bless him with the kiss of awakening. It is a metaphor of a free sexual intercourse/deflowering, as I would say, through which Jeh receives Ahriman’s kiss of blood and turns into a bleeding, mature woman, the woman who realizes the power that she has over the surrounding men. She arouses fear and lust. Fear of masculine weakness, because how can a woman have a stronger will than man? Lust because a beautiful, tempting body forever remains in the mind of man, provoking dreams full of perverse pleasure and fulfillment. Hence the translation of such names as Naamah indicates moaning, or Li-lil as evil spirit, or Lilith as the screeching one. On the Tree of Night the Dark Queen Lilith is the ruler of Gamaliel Qlipha and the wife of Samael. She is also the advocate of the first Qlipha Malkuth, where she is identified with Namaah. From my point of view, the Qlipha Malkuth as the beginning, and the goddess Namaah personifies Innocence, the beginning of which is the way of Life and Destiny, as well as the choice between walking the path of Darkness or Light. The second Qlipha, after the internal decision has been made, stands for the feminine maturity and power, but also the art of manipulation of the masculine ego and the semen from which children of the night of Lilitu are born

- the succubi and the incubi.

The next step on the path of inner power of femininity is omniscience that does not belong to the mother but to the crone -The Night Hag. It is she to whom we go for advice on every aspect of life, the one who lives alone in the darkest recesses of the woods, as well as the one who haunts us in the darkest nightmares and takes life. She is the female personification of Death. Woman/priestess/Lilith is the one who gives life but also the one who takes life through bloodshed and death. Lilith as a mother gives birth to hundreds of demons every day, but also each day she devours hundreds of her own children by killing them. In ancient times she was identified with the goddess who brought both pleasure and passion as well as death, killing newborn or causing miscarriage of pregnant women. In this respect, she represents the primal and secret practices of witchcraft which included potions and spells that caused diseases, death, impotence, but also brought relief to those who were tired of illness and death that surround us all the time.

The Night Hag is also a guide who gives advice on what to do and what not in the most important events of life. She is the old witch, the crone, whom we respect and fear at the same time. The Night Hag usually appears to us as ugly, skinny old woman with a black decayed sagging skin, red or black beady eyes, with bad teeth sharply curved as her claws with which she grabs her sleeping and dreaming blissful dreams victim, sucking the energy of life, which is sperm and blood. As the Night Hag, Lilith brings us magical abilities called “demonic fever” which she passes to her victims through the bite of death. She also sends chaotic and anguished dreams which are aimed to torment her victim to such an extent that as a result she could possess the tortured soul, giving illusory effects of peace on the physical plane and close it within the stone called Heartstone.

As the crone sometimes she becomes pregnant, giving birth to witches like herself, but with much blacker hearts that do not know mercy. These creatures resemble the black-haired, shabby and decayed skeletons that haunt us in the worst of nightmares. The Mother Night Hag visits her children 11 times, performing cleansing rituals, leading to transformation of inner Self, inner transubstantiation of beauty and integrity. One of these children was also the Wise Frog born of the secret relationship with Adam who refrained from sexual practices with Eve for 130 years. The Wise Frog taught mankind languages of animals and birds and knowledge of healing with herbs and precious stones.

Thus we find ourselves again in a full circle from which the only way out is the inner Self. It is like wandering of the priestess through the Tree of Life and Knowledge and Death. On the one hand, we get to know the beneficial aspects of moving up to the top, gaining knowledge that is however enclosed within the rules imposed by the male element. On the other hand, descending through the Tree of Knowledge we gain experience by learning about the rules, which leads us into connection with the female element. This way we become the androgynous creature that contains the elements of male and female within, no longer walking the path of dualities, but the path of unity and harmonization of darkness and light. The path that is not, or is neither here nor there, the path that A.O. Spare called Neither Neither.

Lilith in this aspect embodies darkness and fire, she is one with her adversary or partner, balancing

the opposing forces that initiate antinomianism and self-deification. In the works prior to the Zohar, it is suggested that Samael and Lilith were born as one divine essence emanating power of the divine throne, appearing as an androgynous creature with two faces. Lilith as the Night Hag comes to us in her darkest aspect at the time of the new moon. This is the time when the world is covered with the blackest darkness, and the star Algol, which sometimes shines brighter and another time darker, in a hypnotic trance leads to death. The Night Hag as the one who knows what rebellion is, the maternal instinct and death, is the archetype of feminine consciousness representing the female awareness of hell, dark and amorphous principle that symbolizes and resembles the human drama of hell, the awareness that we come from emptiness and throughout our lives /existence we are inevitably heading back there. Rejected as a mother, Lilith can be called a walking living death, and it depends on us, our self-creation and self-deification, whether we reconnect with the emptiness from which were spawned, or whether we separate ourselves and become a New Being, knowing and having two opposing yet harmonizing elements. We will become fully equal to god...

# The Witch of the Night

## Daemon Barzai

**W**hen in the sky, the moon is completely black and darkness rules, that is when this aspect of Lilith is more powerful. This Mask is about the darkest things, the blackest magic and the Infernal Sabbat. There, Lilith shows herself as an old wise woman, her body is naked and decrepit. She offers you to drink the *Vinum Sabbati* directly from her womb. When we work with this side of the Goddess, it is frequent to experience toxic, dark and cruel visions, such as orgies, blasphemous rites like cannibalism and kids' sacrifices, consumption of foetus and zoophilia.

Working with this aspect of Lilith, means going deeper into the darkness of the astral plane, but it is also visiting the darkness of our own psyche. Here, we can learn about the dark witchcraft and how to get to/ the Sabbat. The meeting with the Witch of the Night is intimate and personal for each initiate.

# Invocation of The Witcth of the Niight

The best moment to work with this Mask of Lilith is when you can't see the moon in the sky, or when there is a Sabbat. The altar could have some black candles and elements which remind us of death - such as bones, skulls, etc. Begin the ritual dropping some of your blood on the seal, and repeat the following words:

**"I (magical name) spill my blood in your honor Lilith, Mistress of the Night"**

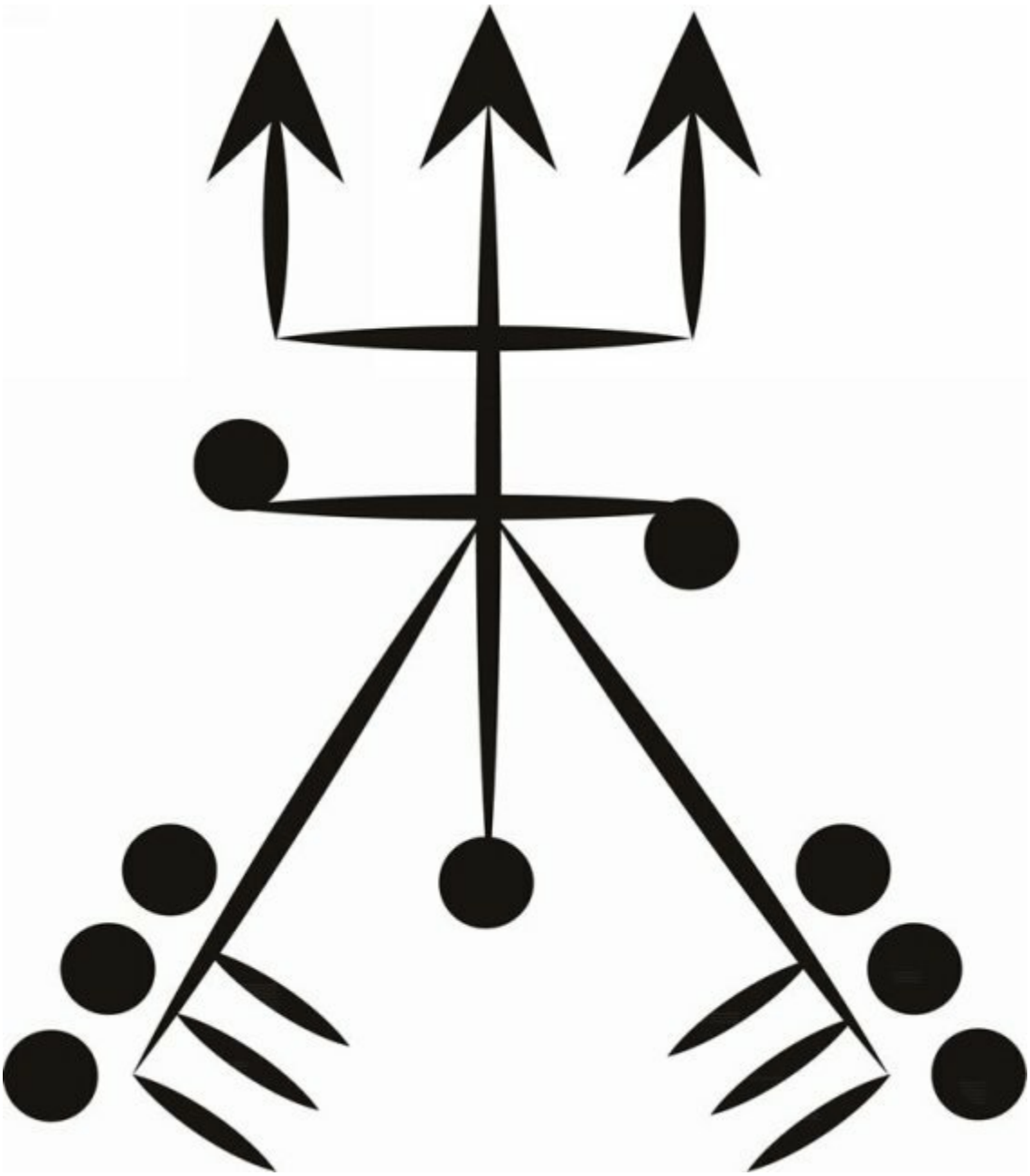
**In Nomine Draconis!**
**Let the ritual begin!**
**During Black Moon, you are the one who rules!**
**Oh Powerful Lilith, Elderly, Witch of the Night!**
**Knowledgeable of the Darkest Secrets and most Terrible Magic,**
**I ask you to be my guide into the mysteries that involve the Black Moon,**
**Lead me to your Unholy Sabbat,**
**There, where I will drink your Blood, the Vinum Sabbati,**
**Show me the Darkness that involve your Old Age,**
**My soul is ready to merge with your Darkness, which is the Night itself,**
**Lead me with your Demons to your Sabbat**
**There, I will learn to free my mind and my soul from the Slumber of Ignorance that enslaves me,**
**Come to my temple Mistress of the Night,**
**Elderly, Harpy and Wise!**

**OEOS ACAPHOSH NYOT ZELESH**
**ISTVAMAN TENEB NSGIAH ATOMOR**
**NE AMMITABAS NORZEBR**
**EYATTAN KELOSH TSABELMES**
**NRIOZT HANANEF FTAA EOS GHAT**

**So mote it be!**

**Ho Drakon Ho Megas!**

**Sources:** *The Red Book of Appin.*



The Witch of the Night's Seal

# Lilit

## Astartaros Magan

**G**nosis gained through Qliphothic "Path-Workings" in the Shells, as well as through the trials found in the Tunnels of the Tree of Death, is difficult to effectively transmit to others through any medium of expression. Whether Lilit's Qliphothic manifestations are invoked in literary art, interpretive art or even verbal transmission the message is of such an inner dark psycho-magickal nature is almost impossible for others outside of the experience to fathom. As a result of this fact the Knowledge obtained herein is primarily of a personal nature and I don't seek to make the claim that it is of a "Universal" order in fact the opposite is much closer to the truth.

Knowledge obtained from the ABOMINATIONS of ancient Tartaros, or through the Abyss peering into the Void of Da'ath, or in maddening disillusion traversing the Tunnels of Set are gradations of The Qliphothic forces. Those potentials forces existing before the demiurge creation and its decaying order are expressions of the dark chaotic divine impulse enraged by the ADAM defilement. As from a horrible nightmare Lilit the Dragon Goddess has been slowly awakening within the psyche's unconscious torpor as a dark force of chthonic primeval depravity she serves to destroy this false creation. Lilit wants her powers magnified in order to open the Shells on the realm of Assiah and through the three-fold manifestations beyond. Tearing through the realm of Yetzirah, splitting asunder the Briatic impulse and creating a fiery rainbow of intense permeation which thereafter becomes obliterated in the shimmering Black Light. The Titanic powers are finally ready to destroy the false impressions of archetypes invading the causeless serenity of the formless darkness through the Atziluth realm. The Dark Gods of Chaos are now shedding this world of order. Lilit will soon bring back the Sacred Silence in a final chaotic pulse of destruction.

The Goddess of the Moon in ancient Babylon, Inanna, is depicted as a lunar deity. The Lunar nature of Lilith as the counterpart of Inanna is analogous to the opposing forces that bring equilibrium in dual consummation, as Set to Anubis or Isis to Nepthys or Ishtar to Erishkigal or Geburah to Gha'agsheblah. A story even exists among ancient Babylonian Myths found in the poems of Gilgamesh where Inanna loses her most beloved willow tree to Lilit who rests in the center with vile demons and horrors unimaginable to us. On the tree an ANZU bird rests unmoving on the branches and a Serpent/Dragon lies at the roots of the tree. The symbolism of the tree illustrates the duality between the Tree of Life/ Inanna and the Tree of Death/ Lilith. Of course this is an analogy of a personal gnosis and I do not believe this was the literary intention of the ancient scribes. As we should note the just mentioned duality of Power creates some interesting parallels concerning Lilith as the inverse Sephirah of Malkuth. Yesod has strong powers heavily influenced by the Moon. Just as the Sephirah of Yesod opens the gate of Malkuth in Yetzirah the Qliphothic Shell of Lilit in some

occult circles opens up the Gate to the Kingdom of Chaos through Nahemoth; in other circles it is the Qliphothic Shell of Gamaliel where Lilith dwells and guards the initiatory gate past the threshold into the other worlds. But Lilith also rules over the Qlipha Lilit which reconciles the paradox of their Qliphothic union. To emphasize the bi-polarizing forces we should also realize the power of Diana/ Inanna during the Full Moon and Lilit's power in the Dark and unseen Moon. However the powers are not limited by either side to one phase of the moon and one may invoke Lilit on a Full moon during certain times and Inanna during a New Moon...

In ancient lore Hekate shares much of the archetypal nature of Lilith. Whenever a Deity enters into another culture the Deity quickly assimilates certain character traits of the culture it came from into the new culture of which it has become part. We see this transmutation of powers with Lilit and Hekate; Hekate as goddess of the crossroads and Lilith as Goddess of the Infernal Gateway. Both deities also share a multidimensional existence. Hekate is universally regarded as the Virgin Mother, Whore and Crone. Lilith has to a certain degree always been associated with the succubine Dark Goddesses of Na'amah, Eisheth Zenunim and Agrat Bat Mahlat.

The Power of Lilith grants passage through the Gate and allows entrance into the realms beyond in the Kingdom of Chaos. Passing the Dominion of the mundane, She opens the Pathways of the Qliphothic Shells beyond Her material Qliphothic emanation and into the deeper Tunnels where her Aethereal powers have their source from the Mouth of Thaumial. In ancient times The Tunnels were seen as the Pathways laid out of the Waste to the Tree of Life; forming a turbulent whirlpool of psychic and sometimes sentient Causeways as the excess energy and immaterial "substance" forged of Qliphoth. The 22 Paths are the realms leading to and beyond Archon Planetary psychic r forces. The Qliphoth known in the occult lore of the past viewed Lilit as a "Night Monster". She was known to trap men under her Succubine Spell. Many Holy men unwillingly spilt their seed due to the Succubine forces of Lilith. Saints, Priests and other male members of the church were afflicted by the seductive chthonic powers She wields. The aftermath of their union resulted in demonic and vampirizing offspring known as Mastema. Mastema feed as incubi upon the world of the living using psychic attacks during sleep to mentally rape their victims much as Lilit does.

The Tunnels are filled with many Mastem-ic and other worldly life draining powers. Lilith will guide you to the threshold but beware of her offspring. The vampyric forces of her mind-rape-essence stealing abortions and their retainer vessels are substantiated by the Sorcerers who lose their way in the Desert of Set. These Tunnels serve as guides through forbidden worlds ruled by a Dark Force called the Dumah by some occultists, most notably in the works of Denning & Philips.

By mastering the Path of Self-Initiation and gaining the strength of True Will one may open the Gates to the Realms of Chaos and obtain wisdom once completely obscured from the human intellect and magical personality. Just as the Qabalah is not a static Jewish view of the Cosmic Order, the same may surely be said of the Qliphothic Powers. The Dark Gods have their final victory in pure formlessness as was before the Anarchic might of order sought to create the Aeon of lies. The Tree of Death has its own reality and anyone who has delved deep enough into this "Kingdom" has at some point been swallowed up by the depths of its very "existence" if such a term can even be used to

define the extra-pan-dimensional worlds of naught found within such arcane Gnosis of the Night-Side Path.

Lilith would not submit to the archetype of Man expressed in the symbolism of Adam. This serves as a supreme metaphor for those willing to turn against the wiles of mediocrity and step into the antinomian world of the Dark Divinity lurking inside the black pulsing heart of the Dragon Goddess.

In order to obtain the Gnosis of her fiery wisdom many trials must be conquered. Any Sorcerer willing to commune with her energy will at some point in time while working on her current of Power feel the sexual ecstasy of Her Succubus nature. As stated earlier She lures countless victims and traps them under her sexual spell. While many may wish to wield her Dark Magick only a select few are strong enough to survive the ordeal. Anyone capable of surviving the trials set forth by Lilit will be given the Infernal Wings to transcend the lies of human bondage which shroud the entrance into the abode of Sitra Ahra.

Through much meditation and ritual practice a connection may be developed. There are many great sources to pull from on just how to commune with the forces of the Qliphoth, especially Lilit. However only after making personal connections with the most effective of your own mixed and concocted herbs, libations and/ or incense will the ritual generate an intensified level of efficacy. The Sorcerer/ Witch may also seek to create a stronger connection with the other Forces invoked; the Watchers (Dark Gods) / directions and the ritual items themselves are some of my personal suggestions of mediation. If this is practiced consciously over time one can develop an innate connection with the ritual. The ritual is the spiritual synchronization process unveiling the worlds beyond our initial grasp. We cross the threshold by means of evocation and invocation. Lilit will grant passage if you've established a strong enough power with her. The innate spark of the black flame pulses and calls if one is but willing to listen and to command.

Lilit Invokation Results: Ritual was done over the Summer Solstice 2013. I have omitted the actual ritual herein as certain aspects of my ritual work are pulled from various sources of a highly personal and therefore esoteric nature. I asked Lilit to grant me the Powers of the Qliphothic Realm where she dwells. I was able to control the unconscious mind of 2 lost and psychically decaying people.

I was walking slowly home in a daze with my bike in my hands. I had just departed from the cemetery where I was going to look at the headstone which is the material remnants of my long dead mother. I see now this was Lilit showing me her symbolic presence, my dead mother/ the mother of the Tree of Death. It was the middle of the day in the Middle of Summer in the hottest state in America, Arizona. My bike tire on the rear of my bike went flat after I made a wrong turn trying to take a shortcut along one the cemeteries neighboring canal causeways. A pine cone hit my bike tire and out of extreme anger caused by the Suns powerful rays, lack of water, lack of sleep and overall exhaustion I said aloud, "I want my bike to go flat right now"… and so it did.

I was feeling dehydrated in the 113 degree heat and was starting to wonder how I would make it the 8

plus miles I needed to get home. I hate cell phones and refuse to get one so I couldn't go through my contact list to call anyone and I was not about to flag a cab driver and deal with their personal idiosyncrasies, I was in no mood and preferred to die of heat exhaustion than suffer the pleasantries of small talk with a person seeking to profit from my misfortune.

The Western Desert Sun was burning my flesh and I could feel leg cramps start to develop. All of a sudden I remembered this strange paranoia from my youth when Africanized bees were infesting the old neighborhood I lived in. I imagined bees coming down off the shrubs and from within the shrubs and indigenous pinyon trees attacking me while I remained dazed and unaffected by the swarm due to another thought which flooded my mind simultaneously. I wasn't afraid to get stung as I instead thought about the elderly woman who seemed to appear out of nowhere just ahead; though the onset of heatstroke may have impaired my visual perception of how she appeared before me. She was just a little under a block ahead. I no sooner saw her than thought to myself how easily the swarm attack could be directed at the old woman as well and then who cares if I get stung because I know she wouldn't survive the attack at her age. I imagined her screaming and thought to myself her elevated heart rate would ensure she would feel the worst of it. I quickly let it go with the thought of her getting stung into anaphylactic shock bringing a sadistic comfort. Think what you will about my logic all of these thoughts seemed alien to me at the time and I am being as accurate and truthful as my memory permits.

All of a sudden I saw the old lady walking up the road turn around and then blankly look at me. She was ahead of me but kept stopping as if to look fearfully at me and then slowly hobble a few more paces and walk a little more ahead just to look back again. When I finally reached her I tried to ignore her but to no avail. She said hello through a toothless mouth rendering the word muddled and difficult to comprehend. She then continued to talk to me. She said she was in pain because she was extremely itchy all over. She expressed her discomfort by aggressively scratching at her neck, arms and back in a feverous pitch. She said it was because of all the bees, but other than the thoughts in my head there were no bees in sight, none whatsoever. She said she was allergic and that bees could kill her and then she repeated the words again. She spoke using her lips flapping in over accented dry smacking forced spurts and through a toothless filter. It was obvious her mind was gone from senility and possibly dementia. She kept ensuring me the bees were making her itchy but there were no bees around, other than the ones that attacked her in my mind.

Lilith had granted passage into Her womb. She imbued me with a strange madness that day. The power to psychically possess was granted in exhaustion, fatigue and deranged madness. I felt like Lilit had shone me her power as the crone by having power over the crone using my mind as her psychic canvas. Painting images in my head and reinforcing the thoughts into manifestation via madness in the old woman. Another event occurred on my walk home that day that re-affirmed the connection but as it also deals with aspects of myself Lilit and those Dark Gods of the Qliphoth seeking to be destroyed I will not divulge the experience until I feel I have mastered its lesson lest I place myself on seat of fixated future ideals before the proper time.

# Gnosis of Lilith

James L George

Screaming, howling, baying for blood,
tearing the iron sky apart with my teeth and claws;
I rise like an underworld phoenix
with wings cloaked in flames of the Nightside Sun.
Turbulent, uncontrollable, unassailable tow'r;
I am adored by dread-wolves and screech owls alike;
bestowing obsidian shards to the grim-faced Night-walkers.

I am the lone Huntress of Curséd Souls,
She whose white-ringed eyes of maddening flame
transfix and beguile thy misogynistic foe.
I extirpate the skeletons of every defiling lie,
burning their priestly parchments with furian sorcery
until ashen creeds scatter into the storm-jaw of Notus.
None shall tame me, for none hath mastered their own inner woes;
Those splintered screams lurking in neglected dungeons.

I am the bellowing storm of tormented dragons;
captured and branded by Azazel's bitter rod.
From the heights of Olympus to the foundations of the Serapeum,
my thunder unnerves all, compelling trembling hearts
into pitiful shelters of no substance.

I am the Unquenchable Black Flame of every haunted megalith;
heavy with the magnetic vengeance of Hekate's Witchblood;
a violent wisdom devouring Excalibur's steel
ere I mix the elixir of Merlin's cauldron of bone.
My blood-curdling cries enrage the captive toad,
inciting its secreted poison to invert the sanity of mortals.
Visions drip from my lolling red tongue
onto the barricaded imagination of all my devotees.
Their cerebral night-guards flee at the sight of me,
for this darksome Ker is not unarmed!

As Witch-child of Erebus and Nyx,

I wield my six Amazonian blades of transmutation,
swinging them with Valkyrian might,
slicing through the sobering sensibilities
that seek to ensnare every aimless mind.
I know mine enemies well, and the slaves
hypnotised by their monotonous pontifications.

I shall reclaim all my sons and daughters
from the fraudulent redemption of the Jealous Demiurge!
Like wildfire, my salvific venom seeps into the cathedral,
combusting the parchments of Christendom's impotent priests,
melting their beguiling altars like wax, slicing up sanctimonious verses,
until all that remains is thy pulsating gland,
swilling with the Dragon's Midnight Tincture.

Uncaged, my quest disregards the boundaries
drawn up by punctilious cartographers of a rational mind.
Nay! My sorcery evokes every daemon from the
abysmal epicenter of the Lemarian Sea.
Ten thousand fluttering splinters fill the cemetery like a cloud of bats;
each one searching for sustenance, yet finding none.
They rush into the night, caressed by the breath of apocalyptic phantoms.

I whisper, and they come flapping with glee;
raining down like hail into my icy caverns -
for with me there is a sanguine feast to slate all my kin.
Released from their synaptical prison-house,
my devotees meander along the rivers of the dreaming dead
til they are encompassed by a myriad etheric hounds
at the forked-tongue Sacrificial Crossroads.
Sweet comfort breathes upon their faces,
for I have dispelled the dichotomy of their souls:
the divisive nature of the Patriarchal Lie
which sought feebly to give them over to death.
And they receive the gnosis of my untamed Ouroborus:
that they who hath devoured their own tale of woe,
shall pass through the Threshold of Hekate's Breast!

# A little information on the work

## Soror Basilisk

## Picture 1 -

**I**magine yourself standing under the stifling desert sun; your feet burning, your heart racing and your parched mouth utters a call to themother. She comes like a compressed Sirocco, twisting and writhing as she lets loose the threads to bind. Take them into yourself, breath them in, savour them. They will combine and twist within the weaving of your desires.

## Picture 2 -

**A** state of trance possession in which faces appear entwined in the energy of the spirit and the sacred words spoken. A state of ecstasy and the giving up of one's Self.

# Lilith Invocation

## Lucien von Wolfe

Lilith, Queen on the walking Divine,

Awakening the Children of Lucifer,

They who walk as Wolves among sheep,

Protectors and Prophets of the Flame,

shower me with Your Predatory Insight.

Guide me, Demon Queen, as I Awaken,

transitioning from ethereal god-form

into that of living flesh ablaze with truth

to ignite the Watchers of Man again.

Quench my Thirst, satiate my Hunger,

Queen of the Vampyres,

Sister and Lover of the Lightbearer,

Give to me Your black night Eyes,

With dreams of blasphemous desires,

Echoing delicious screams of ravaged prey.

Walk with me, Tortuous Serpent, as I enter the Void

Stripped of layers of skin to bone

Challenged throughout the Tunnels of Set

Until I am once again Reborn.

# Three Rituals for the Queen of Night

Chertograd Daemon

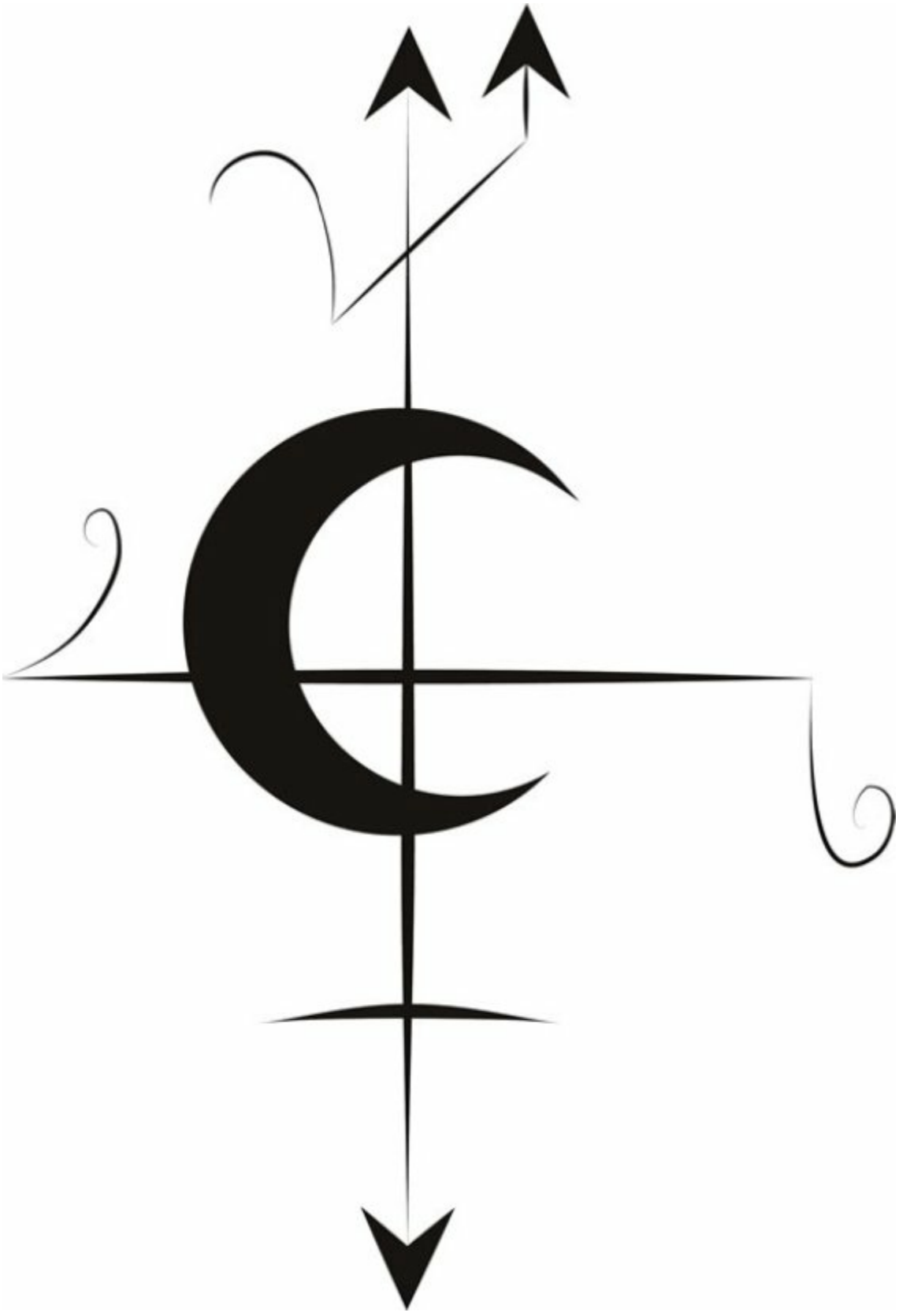
***Ave Lilith Reginam Noctis!***

**L**ilith, the Goddess of Sitra Ahra and Nocturnal Chaos is not made of only one, but many faces and Epithets that reflect the most instinctive nature of the human soul. These dark and basic instincts are denied for the mundane people, but they´re instruments of great power for the ones initiated in the Left Hand Path.

These instincts are the sexual intercourse and the survival at any price. Sex is the reproduction principle and also the need to exchange energy with a partner, the moment where the two adepts become together like Satan and Lilith, united to generate the Chaos energy. Survival is to do anything to destroy an imminent Threat to your existence, including completely devastating any threat or enemy in your way.

In these two moments, the Satanist gets closer to become truly a god – When he is creating something (trough sex magic) or when he is destroying someone. Like a Dark Mirror, the human soul and the Goddess reflect one another, leading the practitioner to a new mental level, and changing his soul trough the forbidden alchemy of sex and destruction.

In the three rituals presented here, we will work with some specifics pieces of this dark mirror of the soul:



# The Dark Bride of Chaos

The ritual to the Dark Bride is the first ritual related to the Nocturnal Goddess, it is the way to get gnosis, understanding and to obtain her dark frequency for your own astral body getting in synchrony with Her. This synchrony is necessary to access the more strong and intense works and energies generated by her.

# A Ritual to the Bride of Chaos

This ritual is to be made in a Waning Moon night, the period when the energies of Gamaliel, the Qliphot related to the Moon and the Dreams are more accessible and influent in the Material World.

# Materials:

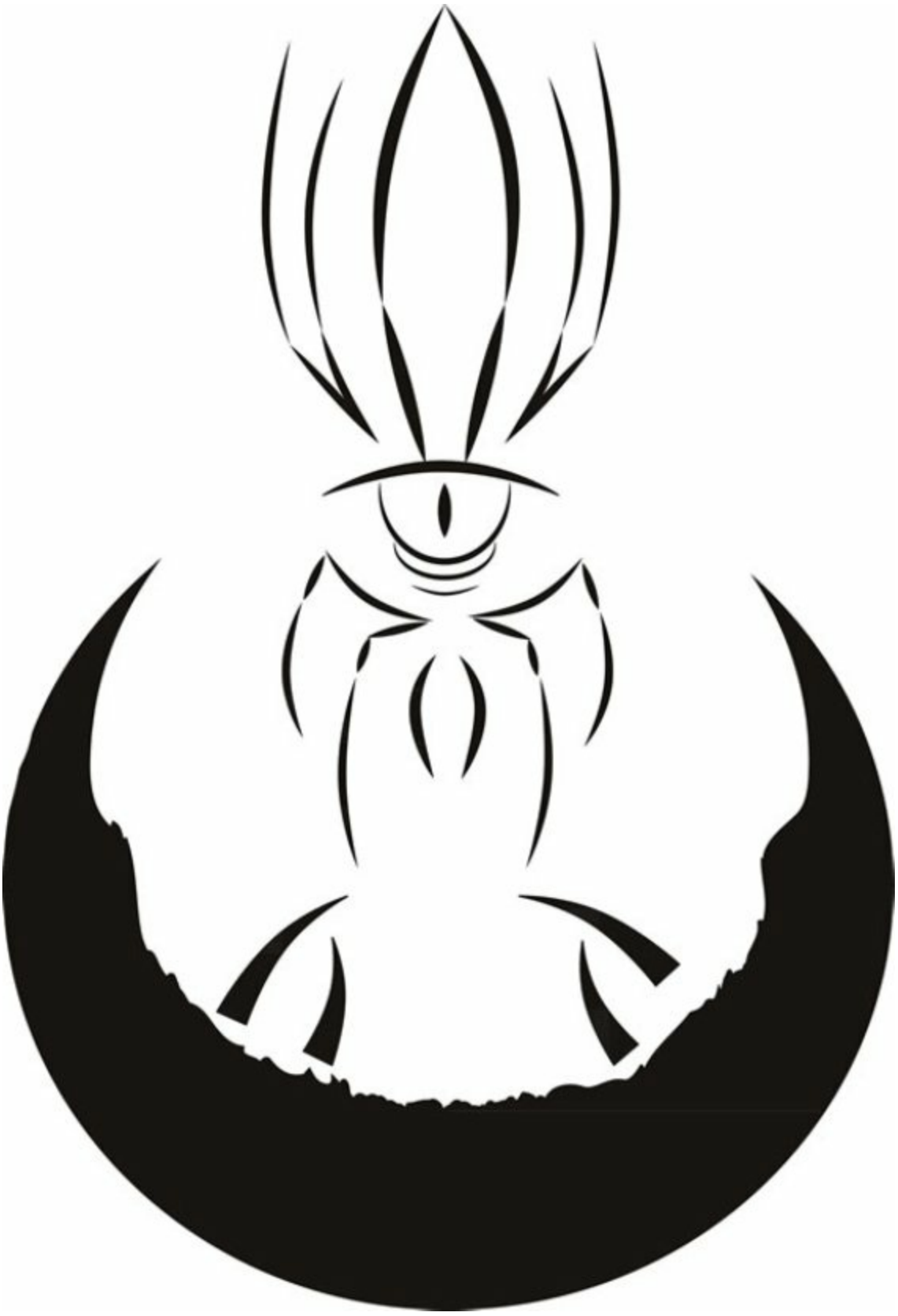
It is necessary to build or buy a Dream Catcher, and for three nights energize him with your own energy. In the third night (which must coincide with the waining moon) the sigil of the Bride of Chaos should be drawn in a piece of virgin paper with black ink. Incense related to the moon must be burned and the smoke must fill the place of ritual. No candles must be lit; the only light must come from the moon itself.

# Ritualistic:

Place the Dream Catcher in the ground, above the sigil and get on your knees, in a position of respect. Looking to the Moon, visualize with all the strength of your mind a silver and black energy going down from the sky to the sigil.

Not only imagine, but feel the very presence of the mighty Goddess in front of you, and ask to Her the manifestation in your dreams. Invoke with all your will, and you will be heard.

Slowly, stop the visualization after your prayers and collect the sigil and the Dream Catcher. Keep the Sigil in a safe place, for he is now charged with energy of the Queen of the Night. And put the Dream Catcher near your bed, and before sleep say a small prayer for Lilith, the Young. If you´re female, you may visualize yourself become like Her. If you´re male, visualize Her as your Lover, in your bed. Enjoy the sleep and keep notes of your dreams, because they´ll be the best way to get in contact with the Goddess, as they come from Her domains of Chaos.



Lilith, The Devouring Darkness

The second aspect of Lilith is the Lady of the Beasts. The great ruler of the predators of the Night, the insects, birds of prey and others predatory beasts. In this aggressive aspect, Lilith put aside Her face related to sex and become a Queen of Violence and repression. The second primal instinct of the Human soul, which is the survivor of the fittest, is ruled by this epithet of the Goddess.

The rituals made under the energy and invocations are related to astral defense, and offensive vampirism. It is the moment where the Satanism exercises the Black Flame of his soul trough the destruction of his enemies.

# The Rite of Devouring Darkness

This ritual is better when performed in the New Moon, in the darkest hour of the night. It can be made in a closed place. It is needed to have performed at least once the ritual of the Bride of Chaos before put this one in practice.

## Materials:

-A picture of the target that will be drained and afflicted with nightmares and weakness.

-A small jar with lid

-Some Spider web, collected carefully.

-Black candles and moon incense.

-A black mirror, energized

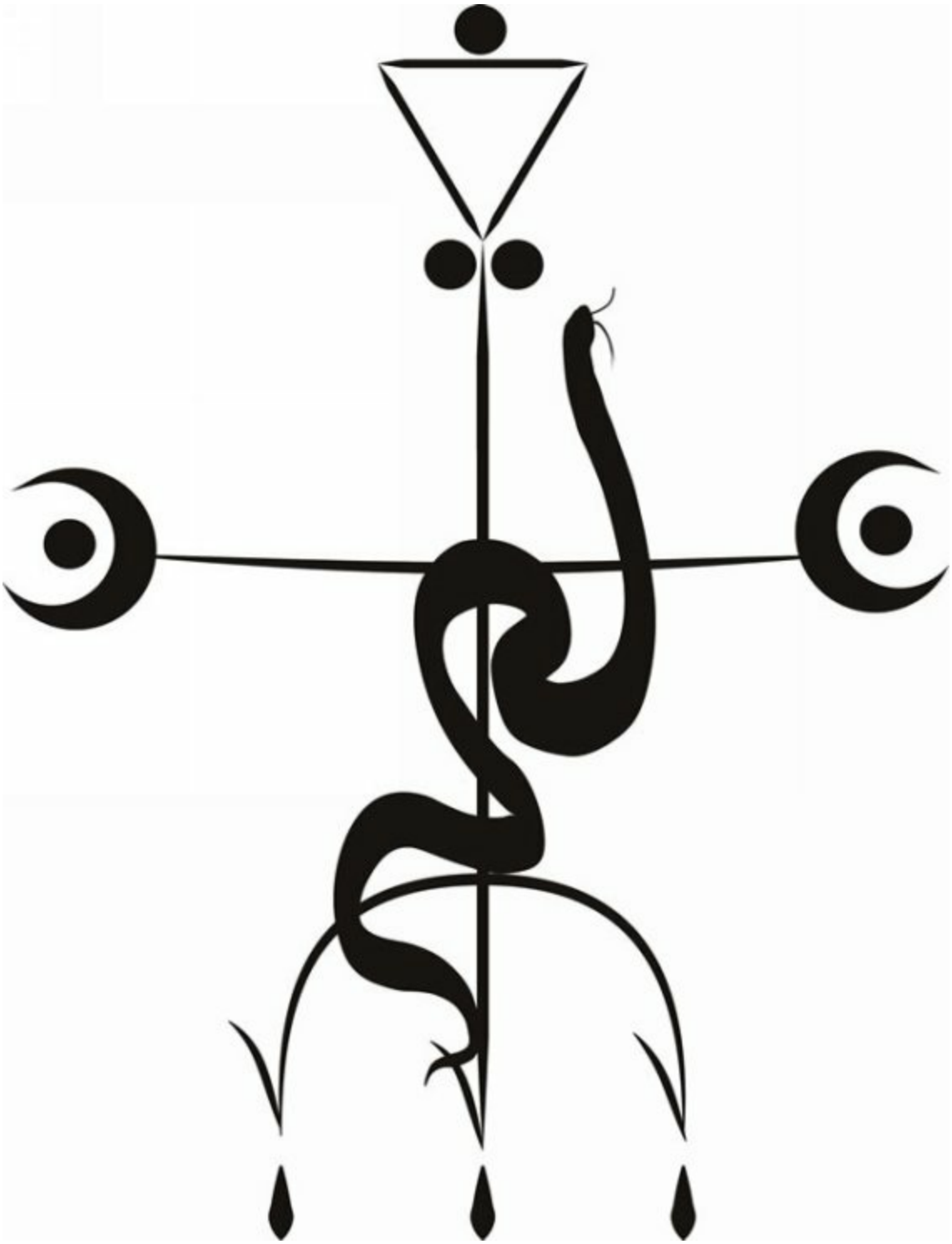
## Ritualistic:

First you must, lit the black candle and the incense to prepare the place of the ritual.

The next step is energize the sigil of Lilith Devourer with blood of your own left hand. Invoke Lilith in her Spider aggressive aspect upon you. Feel the spiders crawling upon your body while you tangle the picture of the victim in the spider web. Do this in front of the Black Mirror, visualizing the victim becoming weak and powerless, being completely drained in the mental, physical and astral level. Watch the decay and rejoice in it, as a spider that catches a small fly.

When you feel that is enough, keep the picture in the jar and seal it. Only open when you want to repeat the ritual, using more spider web to tangle the picture, accumulating in it and keeping in the jar again.

By the time you feel you don´t need any more to do this, buried the jar in a secret place and let the Decay caused by Lilith´s venom finish the victim, invoking her in a time you know the target is sleeping.



# The Mother of Darkness

The last face of Lilith is the Great Mother of Darkness and Shadows. It is the most strongest of the three faces, the one who gave birth to all the demons and chaos heralds. It is the aspect of the Goddess that rules the great Gateway to Sitra Ahra, which is her own Womb that begets the Darkness when fertilized by Satan, Her consort.

This is the face called “the harlot” or “whore” by some occultists, for Her sexual inspiration and relation with the Flesh desires. But this strong sexual energy is not only for pleasure but to generate the necessary energy to create the demons and access to the Chaos and liberation planes.

The invocations of this face of Lilith involve a strong sexual control to perform correctly the sexual ritual that opens the Gateway to the Chaos. The couple must know each other very well and have to be in the same state of mind, obtained trough meditation. It is very important to have control over the body, to get in the climax in the right time, with the partner. The energy generated in the ritual can be used to create an astral “son”, a sort of elemental of the night with a specific objective or to take the mind of the couple more close to the primordial Chaos trough the sexual trance.

# The Ritual of Sex Communion

This ritual can only be made by a couple, where the woman will be the aspect of Lilith and the Man the aspect of Satan. Both the opposites, Male and Female polarities must be together in harmony to generate the right amount of energy to open the Gateways to Sitra Ahra.

# Materials:

This ritual must be made in a closed room, previously smoked with incenses and lighted only by red and black candles. A mirror with size enough to reflect the couple must be energized and placed where it reflects the two practitioners.

The man must be using a black robe and the woman a purple or red one. Jewels can be used. A crystal with a medium size must be placed in front of the mirror.

# Ritual:

During the night, the couple must sit, and meditate, until reach a relaxed and focus state of mind. All the body and mind must be fully relaxed and fixed in the intent of this ritual. This can last at least 10 or 15 minutes.

Next, both must stand in front of the mirror and take the robes off, getting completely naked. The ritual should be start with a intense kiss between them, and slowly get more intense until they get in the sexual act.

That´s the hardest part. Both practitioners must have a great control upon the own body, so they can reach the climax of the sexual act together. This involves a lot of hard work in the will and self knowledge and of your partner.

In the moment of the orgasm, the couple must look to the mirror and see a great energy flux coming out of it, and drawing in the crystal. The figure of Lilith and her womb entrance can also be seen in this moment, reflected in the mirror.

The sexual fluids generated in this ritual can be used to energize the sigil of Lilith, Mother of Darkness. This sigil can be used in posterior works with the Goddess.

After the sexual intercourse, one of the practitioners must get the crystal in his/her hands and, looking in the mirror he can open and project him/herself through the mirror and find a astral plane of Chaos, or bring to life the Moonchild, the children-beast generated by the energy of the ritual, by visualizing a shape and a goal for this new astral form. This astral form can be destroyed after fulfill its goal.

And these are the three basic ways to work with Lilith epithets.

# A Prayer to the Queen of Night

**Under the Dark Light of the Moon**
**And Under the fly of the Owls**
**We invoke thee, oh Might**
**Lilith, Queen of Night!**

**Bring us your devouring presence**
**Come with the Beast of Hell**
**Trough your soul and flesh**
**Lead us to your sacred Dwell**

**Bride of Chaos, Mother of Darkness**
**Come forth with your crown of Silver**
**And open the entrance of your Womb**
**Spread by the earth the Hecatomb**

**Take your sons and daughters**
**For you are the roads to Sitra Ahra**
**And for thy Art, the Black Flame burns**
**Inside of my Profane Hearth.**

# Lilith: The Spider Queen of the Qlipoth

Daemon Barzai

**T**his is one of the most mysterious and, many times, misunderstood aspect of Lilith. When she appears in this form, she shows herself as a bestial and primal form. She looks as half a woman and half a spider. Her face is pallid, her hair is reddish and it's tangled, she has sharp nails and a burning third eye on her forehead. Her spider body causes mixed feelings that vary between seduction and repulsion. In her veins there is not blood, instead there is venom. She seduces her victims and traps them in her web, where they taste her sweet-bitter venom. This leads the victims into a certain spiritual death. But, when the Spider Goddess is our ally, she teaches us how to control and how to create the webs of our destiny.

We can find this mask of Lilith in the deepest side of Gamaliel, and then in the Labyrinths of Satariel. She can teach us about the worlds the exist in-between both Cosmic Trees. She has the knowledge of shape-shifting and how to use the astral venom in maledicted magic.

For this ritual, you will need the Seal of the Goddess, two candles: one red, one black. Just sit in a comfortable position, gaze into the seal, and either mentally or out loud repeat the following mantra until you feel the connection with the Goddess:

**Arachnidia Lilith Shemamithilil Akkawbishia Zachalayla!**

Spill some of your blood on the seal and say the following invocation:

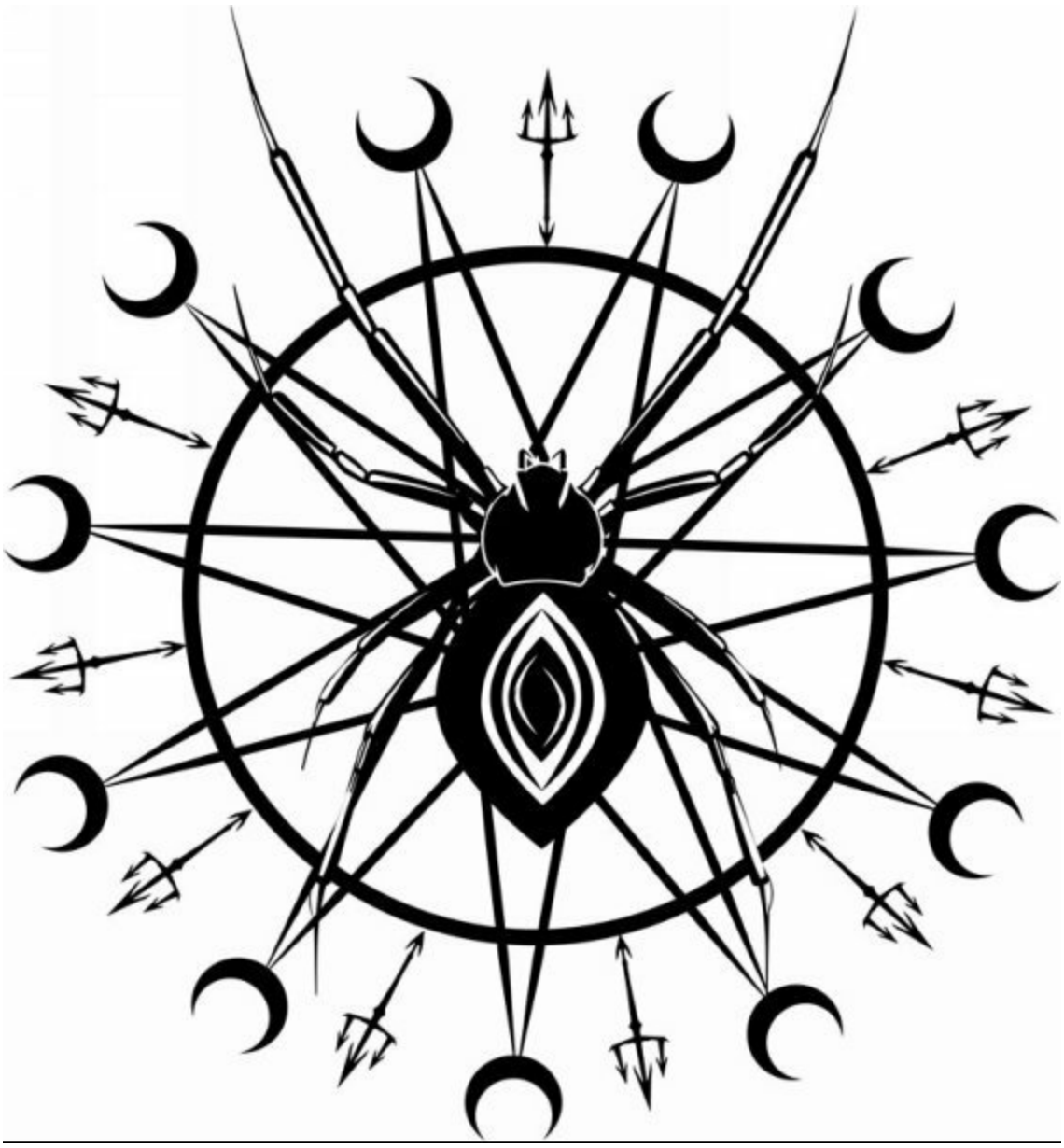
**Lilith, Queen of Sitra Ahra, enter this temple of flesh!**
**Teach me the secrets of destiny and help me achieve the spark of divinity!**
**Open to me the secret ways in-between the worlds and dimensions,**
**There, where the Primal Beings dwell!**
**Open to me the secret pathways of the Cosmic Dark Side Tree!**
**Your venom is an Elixir that gives or takes life!**
**Spider Goddess, Eater of Souls and Worlds,**
**You destroy the weak without mercy,**
**And reward your chosen ones with virtues!**
**Come to me on this Night,**
**Teach me your Powers!**
**I (magical name) is who is calling you!**

**In the name of the Dragon!**

**Ho Drakon Ho Megas!**

Open your mind and let the visions flow freely.

Sources: *Clavicula Nox IV: Lilith - Ixaxxar.*



The Spider Queen’s Seal

# The womb of art

Tim Katteluhn

*„She will not manifest through a vessel, which is not perfect enough to reflect her beauty.“*
*-Asenath Mason*

**I**t has always been a tradition that magic and art belong together. Both are used to take a person out of the mundane everyday life. Both enable otherworldly experiences and offer a glimpse behind the surface of existence.

Artists like William Blake, Austin Osman Spare and Rosaleen Norton, who dedicated their oeuvre to the occult, are well known. Even alchemistic graphics, goetic sigils, medieval woodcuts etc., which reflect historical, cultural and spiritual views and ideologies, run like an occult thread through history.

In addition to that, ritual chants, rhythmic mantras and drumming for trance lead us to a spiritual use of music as an occult art genre. In the beginning of the modern era, the virtuoso fiddler Niccolo Paganini was rumored to be in league with the devil.

If you think of music and the occult nowadays, you'll mostly find provocation instead of serious intentions (of course there are great artists who present exceptions, but that would go beyond the constraints of this essay).

Literature again serves as source for studies, but also as artistic expression (Goethe, Huysmans, Lovecraft...). Whereas magicians like Crowley, Gregorius and Anton Long found a way to create novels and stories, which explain their magic practice. Even cinematography, as a realtive young art form, offers cult directors like Kenneth Anger and Alejandro Jodorowsky, who are well known to cineasts today.

This list is only a blink at the connection between art and magic. Wherefore I am wirting this essay, is the question of occult photography. Although photography is an approved art form in our society, which is easy of access and practised en masse, but it seems difficult to find artists, who connect photography and the occult.

Photography is older than film and cinematography, simpler than making and distributing music and is practised more frequently than for example poetry. What's wrong?

One problem, for photography and film, is the vicariousness. There's always a step between the artist, who takes the photo and the viewer, considering the finished, printed photo.

Whereas texts and illustrations are written or drawn with (blessed) ink on (blessed) paper and music, as well as chants, is heard in the moment of creation, photography seems to be too mechanical, dividing the magician and his aim.

Aside from the practical/ritual use and concentrating on the artistic aspect, we get to the most important factor of this essay: the physical boundedness.

A photographer can't express visions or evocations directly without manipulation, he has to search for representative models or objects. Feelings can't be shown immediately, as for example in music.

Since photography is bound to our physical existence. This art form can only show verifiable situations and so it refuses the portrayal of what occult studies are about, everything that lies beyond mundane reality.

Does that prevent occult photography? Of course not, because the physical world is as important as any other world.

Transcendence is the aim, matter (mater=mother) the origin. You have to be experienced in this world to reach higher planes.

But which subjects remain for occult photography in spite of physical boundedness? The artist could show rituals and their tools and settings, what would strengthen grimoires and other ptactical occult texts. Besides, that would be an interesting documentation of cultural and historical trends, but not artistic. So the question of the subject remains unanswered for the present.

This book is dedicated to Lilith/Lilitu/Lil. She's Daath, the daughter in the original cabbalistic quaternity, Adam's first wife, the serpent in the garden of Eden, the fallen Sophia, the dark side of Shekhinah and her daughter, she keeps her imrpisoned. She's Lil, a sumerian storm demon, she's Layil, the night. She's a vampire, a succubus, mother of demons, Samael's wife, the banished female archetype and the wild animals' soul. She's the original moon, that shines and doesn't reflect, she's the dark side of the moon, the violent aspect of mother earth, the back of the Muladhara chakra, she's Kali, she's a spider-woman and she's associated with Leviathan, Tiamat and Kundalini. She rules the world of shadows and dreams, she's the great initiator, she's a qlipha, she's the goddess of Sitra Ahra and darkness is her womb!

The list of her titles surely is more extensive and I would add the title as patroness of left hand path inspired art (especially lhp inspired photography) in the context of this essay.

The list of her titles surely is more extensive and I would add the title as patroness of left hand path inspired art (especially lhp inspired photography) in the context of this essay.

Lilith rules the material world and manifests there, while photography is bound to the material, and so it is bound to Lilith. Therefore occult photography has to be discussed with a focus on Lilith. When Anna told me, that she would participate in this book with her „Lilith portrait“, I was very pleased, especially this photo mesmerizes me and I can look at it, buried in thoughts, for many minutes.

She knew about my passion for Lilith and asked me to write a short text for this photo. We both didn't know which direction it should take. After some time and research we developed the concept for this essay, that exceeded the original idea of a short text/biography. Anna Krajewski began with photography before she got into magic and occultism. Her main influences are surreal and symbolist artists like Hans Bellmer, Arnold Böcklin, Dante Gabriel Rossetti, Gustave Moereau and Franz von Stuck, who have sinister, qliphotic subjects in common, while some of them even portrayed Lilith or subjects, that are linked to her, like the Fall of Man.

For a long time she took photos of ruins, abandoned houses, weathered sculptures and old graveyards, which were reconquered by nature, in addition to that she found sinister and surprising details in the streets, details, disregarded by the most. These are subjects of gothic ideals (art and literature) and so they correspond with Lilith. She's gothic darkness. Her womb is the gate to the other side and her qlipha is to be found in the physical world, where the initiatory journey begins.

When you look at Anna's early photos in this light, you have to agree, that Lilith chose her and not conversely. Inspired and driven by that she began to research on Lilith and work with her, that finds its expression in this portrait.

To return to the question of occult photography and its subjects, I think I gave an indirect answer within the last sentences.

Photography is bound to our world, Lilith is the back of Malkuth and exists in it, in the aspects, which the average human doesn't realize, wherefore the search for the qlipha Lilith is the first challenge that has to be handled by the dark adept.

Consequently to my mind, Lilith is the patroness of occult art/photography, she manifests in Assiah, the plane to which photography is bound and to find her is an important step in magical advancement, wherewith we have the benefit of occult photography for the artist.

In collections of essays like this, we often see images of artists with a magical background, which I'd like to question and hereby I explain my opinion on the benefit of these artworks.

It's not only a question of expression and immediacy. Visual impressions are easier to share and to apprehend than verbal, since the information doesn't need to be converted. So there's a completely different effect.

More importantly, the process of creating such art can correspond to possession, the artist becomes an instrument. There's an interaction between the artist, the subject and an unconscious power, which can be seen in little details of the end product or in a totally unexpected expression of the image.

This aspect of unconscious arbitrariness can be the bearer of enlightenment, as embodied in Lilith as a serpent.

Images can be a medium for transcendence. As mentioned above, they appear straighter than words, they can be the foundation for meditations or visualizations. Photos like this Lilith „portrait" can be used as altarpieces, if they match the individual imagination. They can be used as direct contact to other planes of consciousness, although they come from the material world.

Now I'd like to say something about the portrait, that led to this essay.

You recognize the upper half of a naked female, covered with blood, in front of a black background. Lilith is often described as a female standing in front of the moon, because of the lunar aspect of the qlipha Gamaliel. But here we have a black background to symbolize the night (=layil). The deep red of blood is the colour of Lilith and the Muladhara-chakra. Her connection to blood is essential, she represents the menstruation, which symbolizes life, that is lost in blood and is associated with the phases of the moon.

She's linked with sensuality, the wild, the carnal and the forbidden sexuality of initiation, therefore the female is presented naked.

You could ask, why she doesn't cross her arms as a symbol of death, but if you take a look at the posture of the fingers, you'll recognize a cross (crossroads) and a net. As spider-goddess and creator of fate, she's weaving her nets all over the tree of death/wisdom, beginning in Gamaliel, the well of the Norns.

The necklace made of bones is unusual for Lilith, but it's a connection to Kali's necklace of skulls. These bones represent Lilith's deathly aspect as mother of abortions and murderer of children, moreover the bones are a symbol for the inititation and death/rebirth.

Thereto necromancy is operated through the qlipha Gamaliel, where Lilith rules.

As often described, her face is veiled by shadows, still you can see the blood dripping from her vampiric lips. Her expression is strong and proud. Her gnosis is life and death, blood and sex, pain and joy.

I think the expression in which Lilith manifests here, is a perfect example for the aspect of possession and unpredectability, as I mentioned before and that aspect dominates the magic artist.

The portrait ends above the hip. Lilith is often described as a female with a serpent's body below the hip and with that part she embraces us, holds tight and never releases, the part that we can't see...

# Lilith as the Great Qabalistic Initiator

Rev Bill Duvendack

**I**n this essay I am going to go straight to the heart of the Lilith story and put things together in a chronological fashion that reveals powerful insights, and her ever-revealing role in modern occultism. For far too long she has been associated with just a few ideas, and this has confined our understanding of her, for she is more than just the qlippoth of Malkuth. To understand this however, it is wise to go back to her origins, and I'm not talking about her Judeo-Christian roots, either. I'm talking about her pre-Zohar roots that come to us from the Mesopotamian pantheon. Here you will find information that has either been forgotten, suppressed, or simply not remembered to the conscious mind. One of the reasons for this is that a lot of the time she is worked with in a qlippothic setting and nothing more. In some ways she is greater than this, and in other ways she is so much less.

The earliest mention of her comes from approximately the 26th century BCE, specifically the Gilgamesh epic, where she is mentioned as a type of wind demon. If we move ahead a few centuries, Jewish influence has already taken root, and we find that her correspondences have changed, yet in a lot of ways stayed the same. True, there is more emphasis on the characteristics that we know her by today, but some archaeological evidence shows that parts of her past heritage was still being honored. In example, I'd like to draw your attention to Babylonian artifacts that date back to the 4th-6th century BCE; in particular, incantation bowls.

## Incantation Bowls and Ancient History

Incantation bowls that have survived from this era are an interesting magical tool. During that time, incantation bowls were used to trap and hold spirits that may be posing challenges to the family that dwelt in the house where the bowl or bowls were found.

These are bowls that are inscribed with incantations that serve to trap whatever spirit or spirits present. The bowls were then buried upside down in the dirt to hold said spirits. This is an artifact worth mentioning because Lilith was a common deity that was used in the invocations of these items. Interestingly enough, there is another deity that is mentioned with her that, to me, is more profound than Lilith's name, and that is the name Bagdana, who is listed as the "King of the Lilits." It's easy to see the tie between the being we know as Lilith and the Lilits that are mentioned here. If you apply Occam's Razor, the conclusion that is logically drawn is that who we know as Lilith is one of the Lilits mentioned above. In a very funny way, it's worth pointing out that she isn't the leader of those spirits nor anything special; she was simply just one of them! Perhaps she was his queen, or favored daughter? Whatever the case may be, this fact flies in the face of those that draw parallels between

Lilith and feminism. However, I cynically digress.

All of a sudden, between the Mesopotamian lore of Lilith and the incantation bowls that I mentioned above we now have a hierarchy and a pantheon for Lilith. This is important because it establishes a context from which to work, and when keeping in mind that Pythagoras brought the idea of the elements corresponding to directions to Greece from Babylon, we get a picture painted of structure to this subject. Let's take a moment to recap. With the information that I mentioned above, this puts Lilith into the same pantheon as the latter part of the Mesopotamian pantheon. She is associated with wind demons, and her king is Bagdana. Hence she is one of a number of air spirits under his direction.

As a matter of fact, it wasn't until the time of the writing of the Zohar (circa 6th century BCE) that she really became mentioned at all in a western esoteric traditional kind of way, and even then her reference was tenuous, at best. Interestingly enough as a qabalistic piece of trivia, the term qlippoth dates back to the time of the Zohar, but there is an older Aramaic term that may serve just as well, and that is the term "qippoz," which corresponds to a serpent or a snake. If you think about that for a moment, doesn't that change a lot of things in the Western Esoteric Tradition? I'm going to go out on a psychological limb here, and say that if Lilith, and by extension any other qlippoth out there, have a correspondence, it's not to the newer term "qlippoth," but rather "qippoz," which could be seen as the earlier Aramaic etymology. That would mean that the term of those dwelling on the dark side of the tree of life are those of the serpent, with Lilith being the eldest of them all, and she answers to Bagdana. Consider the fact that the "Celestial Hierarchy", the core text of angels and their rank, wasn't written for several hundred years, and thus the other angelic references on the qlippoth hadn't come into being yet. This would make Lilith the mother of beasts in the qlippoth, and thus her rank among them would be elevated to that above simply the sphere of Malkuth.

## Shekinah/Sophia/Lilith

If you consider the fact that Lilith predates the historical Qabala, then it becomes clear that as an addition, she was the round peg being put into the square hole. Historical qabalists of the Medieval Ages created the association between her and Malkuth, and all other angelic associations, as a matter of fact. Lilith as qippoz is a concept that only dates back to the King James version of the Judeo-Christian Bible, but recently scholars have concluded that the King James translation of the Bible is the one that most closely resembles an accurate translation of the original Aramaic. Hence it is actually more accurate than most Bibles. Interesting, isn't it?

So let's look at this situation from two different perspectives. Let's first consider that the King James word is wrong, and that it is supposed to be qlippoth, and not qippoz. It is even believed that this word used in the King James translation of the Bible is there because it represents a challenging word to translate into English, and that would satisfy the criteria for it to correspond to the qlippoth. That makes everything come into line in a lot of ways, but that would also mean that each qlippoth is serpentine. While I'm fine with that, I'm sure there are others out there that would say that not all

qlippoths are serpentine in nature. The second point to consider is that perhaps the King James translation is right. That would mean that other qabalistic writers are wrong, and that what the King James translation was telling us was that she was the serpent on the qlippothic tree of life, rather than tied to a particular Sephiroth.

Finally, let's play devil's advocate, and say that both are accurate, and that each are reflective of different ideas in Hebraic history. If that's the case, then there's a correspondence problem because that particular passage from the King James Bible references qippoz as owls, and if owls are associated with serpent energy, or the qippoz, then they are most certainly not associated with the qlippoth, and many have owls associated with Lilith. We all know that certain words and concepts don't translate well from one language to another, and because of this, the principle should be understood rather than the literalism of languages.

I am going to be writing the rest of this essay from the perspective that the word used in the King James translation of the Judeo-Christian Bible (qippoz) is the same as qlippoth, and that the qlippoth are serpentine in nature. This would also make Lilith the serpent on the Tree of Death, which would keep her in line with many renditions of the creation story from the Judeo-Christian belief system. She would then become the serpent on the tree that tempted Eve, and her role in later Qabalistic texts would not be disputed, for she would still be one of them. However, what does change drastically is that she would no longer be tied to the sphere of Malkuth, but would rather be running all over the tree, like the serpent, but not the sword. The sword could, perhaps, be Samael, but that is honestly a stretch, so perhaps it's the twin of Samael; Schemel.

This would make Lilith comparable to the Shekinah/Sophia current associated with the Qabala, and would elevate her away from one particular Sephiroth to that of a divine goddess in the Qabala. She would now be in a position of the spirit of the qlippoth, moving from seeker to seeker, inspiring those that quest after this knowledge. In this way she would be similar to the Christian idea of the Holy Spirit.

The Sophia perspective is interesting because Sophia is wisdom and it would make sense that Lilith would have this correspondence, too, due to her association with the element of air. In order to maximize our wisdom, we use the mind. Wisdom is the application of knowledge to any given situation, and both knowledge and wisdom have to do with the mind, which is air. In a stark contrast, though, Sophia is often times seen as a gentle goddess, while Lilith isn't, and I mention this because both can be gentle, and yet both can be intense, too. Many times throughout my magical career I have learned wisdom the hard way, and because of this, I have to laugh when people think that wisdom is gentle. True, wisdom can make things gentle in the long run with the amount of headaches that are saved by applying wisdom, but sometimes to gain wisdom we have to go through pain initially.

## A New Role for Lilith

So let's look at Lilith in this new context. Let's look at her from the perspective of being the consciousness of the serpent on the tree of the Qlippoth. Doesn't that change things quite a bit? After all, this would mean that there is now an open spot on Malkuth for a new correspondence, but that's a topic for another time. This new correspondence would put Lilith traversing the tree, going wherever she wants, and touching most of the spheres. It would also put her influence on a lot of the paths as well. Becoming more than just a qlippoth of Malkuth, she would ascend into a foundational principle of Qabalism, and one that can be applied almost everywhere on the tree. Does this theory hold up? Let's pick it apart and find out!

The first Sephirah that comes to mind here is Kether. Kether is the primordial swirling of everything, to put it plainly, and isn't that what air does: swirl? Her original correspondence of an air entity reflects this placement nice and tidy. The next Sephirah that comes to mind is that of the supernal mother, Binah. This is a natural fit for her, as there are cold mother aspects to her and to this sphere. Da'ath is another natural fit, as it corresponds to knowledge; an attribute of the mental plane, and thus of the element of air. I've known several people in my life that have begun working with Lilith, and over time lost their way to knowledge, rather than finding the wisdom that comes from the application of knowledge. Chesed is another natural fit due to the fact that this is the sphere of the ascended masters, and beings above the laws of karma. While I would probably catch flack for saying it, it is entirely feasible that she is an ascended master of some kind. If she wasn't when she was an original being, then she could arguably have become one over the centuries. Chesed is also associated with the concept of mercy, and this is something that I've seen from her over the years. This mercy is one that extends to those that she protects. Geburah is the next Sephirah that could be an aspect of her. As anyone that has had challenging interactions with her can attest, she can be quite Mars like at times. Unfortunately, this is a face of hers that is commonly seen, but I have seen sides of her that are not quite as aggressive. Netzach is another Sephirah that could correlate to her for the simple fact of her female energy. I have found her to be very feminine, which has tragically led to her being misunderstood by a lot of people. She can also be worked with from an intuitive perspective, which I've found to be an unusual correspondence that a lot of people don't discuss. I've only been working with her on a semi-regular basis over the last three years, but when I was first starting working with her, my intuition was my guide, and it led me to have success with her when I thought that I would not have it. I thought this way because there are very few men that I have met that work with her, so my logical conclusion was to be unsure of how to proceed and what to expect. I was pleasantly surprised as to how our working relationship has progressed. Hod is another natural abode for her due to the air correlation once again. Personally I have found this correspondence to be very interesting. I worked with her many years ago in my magickal career, and it was…..interesting, to say the least. However, more recently when I began working with her again, I took a much different, more put together approach, and the results were vastly different and of a higher quality. This most recent time that I worked with her, it was more thought out, logical, methodical, and quite simply, more Hod, than before. When I was working with her before it was more of a Yesod approach of desire and gratification, and she worked well in that role, but it was I who was the problem then. Finally, Malkuth is the qlippothic correspondence that she has, and in this role, she is very much the queen of earth to a certain extent.

I realize that there are only two Sephirah that I didn't correlate to her in the above paragraph: Chokmah and Tiphareth, and while I have my reasons for this, I'm sure that there are readers out there that could correspond her to these spheres, to which I reply: go for it! The above thoughts are not absolute, but rather my perspective on this. If we include these two Sephirah to her, then she could be argued as being associated with every Sephiroth on the tree. This would show that she could easily be the serpent that traverses the tree, touching everything about it.

The point that I emphasize here is that while a study of her roots may show she is less than what is currently ascribed to her, she could arguably be much more than that if she is viewed in the context above. When first exploring the Qlippoth and the Tunnels, she can easily be worked with as an initiator into the mysteries that are contained there, and not in a way that is only tied to Malkuth, but rather in a way that is much more than just the four elements and manifested world. Ultimately, though, it is up to each of us to decide how we view her and work with her. After all, she is as unique as they come, and will continue to endure and evolve, just like all of us.

# „My Triple Goddess Lilith

# My Eternal Freedom”

## Selene-Lilith

*Dedicated to all who long for Freedom*

*“here and now”*
*it`s not the past*
*Your beauty in Your power*
*and Your mind*
*the oldest sands*
*the oldest times*
*You were and are with me*
*my ruby Goddess living now*
*it`s the eternal night*
*do you remember*
*our Moon and our blood*
*created from their Sun*
*I am your daughter*
*through every times*
*yes*
*it`s time*
*to change old days*
*old night*
*old sands for here and now*
*eternal time*
*Your rituals are coming back*
*from living death to deadly blood*
*my ruby Lilith*
*my Goddess*
*and my Love”*

**L**ilith. What is the meaning of the Goddess’ name? The Sumerian word “lil” means “wind”, “air”, “storm”; “lulti” - “lustfulness”, “lulu” - “licentiousness”; the Hebrew “lail” denotes “night”; the Indo-European word “la” means “to scream, to sing”, and from “la” stems the Sanskrit term “lik” - “to lick”; In Latin, “lux” means “light” which contains the idea of seeing in the dark and liberating oneself

from darkness. Lilith is concealed within all these words and from them She emerges in her ruby-black-white Wholeness. In the Wholeness of the Great Mother!

In the Old Testament we will not find many mentions of the Goddess. They were removed, the word "Goddess" does not even exist in the Hebrew language. Let us therefore reach for "The Legends of the Jews" collected by Mikhah Yosef Bin-Gorion in 1913. In Book II, chapter 12, we read: "When Lord created Adam, he said: It is not good for man to be alone. And he created woman from the same soil that Adam was made, and he named her Lilit. They both argued immediately and Lilit said: Are we not equal, we both come from the soil! And they did not listed to each other". According to other legends, Lilith and Adam were created as one being, joined through the back. It is also said that Lilith was made of filth, not the dust of the earth. One is certain - this Goddess possesses consciousness. She is conscious of her desires and she can fight for her freedom. Thus, is she really a creation, an ordinary woman? I think not. A mortal woman would not dare to defy God and choose her own destiny. Indeed, IHVH threatens Lilith with horrible punishment - every day a hundred of her children will die. This pathologically masculine God, who hates women and aspires to control the act of birth that has always been the domain of the Goddess, rejects his anima and proclaims himself the lord of all things and all living beings. Indeed, Yahweh also takes vengeance on Lilith as mother, usurping the right to decide whether the mother can give birth or not, whether her children will live or die at once, but She is not passive. She knows how to wreak her rage upon the usurper. She can punish His chosen - mankind (but is humanity Yahweh's favourite? very unlikely!), perhaps - as the Jews believed - She can procure miscarriage and kill the new-born. This, however, is the patriarchal vision of Lilith, the Goddess certainly has the power of birth and abortion, as it is always associated with blood , but is She the one who kills? Perhaps it is Mother Nature herself? Known as the Goddess of vampires - the succubi and incubi, Lilith craves for blood, surrounds herself by this essence of life. fter all, blood shed in birth or miscarriage is a part of woman's life. We know that the angels find Lilith by the Red Sea (again we are faced with the red colour associated with menstruation, becoming a woman - Lilith has undergone another stage, She is no longer a "child", She is a mature, confident, but has She ever been unsure of Her power?). The angels even want to drown the Goddess, and She declares that if Her children have to die, She will also bring death, killing the new-born, sons and daughters of man, and again the Goddess is accused of natural "evil", as the death of infants in the old times was a very common occurrence. According to "The Legends of the Jews", Lilith jealous of Eve decides to return to Eden, but She will not be admitted there. Thus, She endlessly roams around the world, and the Cherubim with fiery swords do not let Her approach the gates of paradise. Lilith unites with Adam when he is exiled from Eden, and from this union She gives birth to demons, or perhaps they were born before, when She was still in the Garden. In "The Legends..." we read: "Around midnight, Lilit goes to the great and terrible desert; there She begins to howl, and together with her, four hundred and eighty princes howl in the night [ ... ] It happens sometimes that Lilit and Samael are lovers and he lusts for her, and sometimes he desires only Machlat. Because of these changing tastes, there is constant jealousy and argument between the two she-devils". As we can see, there are two Liliths mentioned here - old and young. The old Lilith is Samael's wife, the younger is the wife of Ashmedai. The great prince Samael is jealous of a young maiden Lilith. He hates the king of demons Ashmedai, which is actually reciprocated. He wants the maiden, who is beautiful and looks like a woman but from navel to feet her flesh is fire.

This version of Lilith's story shows her - as I have mentioned before - from the patriarchal viewpoint - here the Goddess wants to return to Adam, is cheated by Samael, wanders aimlessly, and even is to be drowned in the Red Sea. It should be noted, however, that water is the domain of Goddesses. They do not drown, they inhabit the depths of the unconscious and emerge at will, when they wish to reveal themselves to their chosen. Lilith cannot drown. Men will try to "drown" femininity in the literal and figurative sense, putting women through tests to see if they are witches - if the alleged witch did not drown in the water, it was a proof that she was a witch, and then she had to face cruel death at the stake; if she drowned, she proved her innocence, but then the "proof" was her death. But let us go back to Lilith. She herself chose to live in the depths of the Red Sea, and She is also seen in the desert or in a cavern of blood. The cavern is a characteristic place for the Great Mother - it is Her pregnant belly. The cavern of Lilith glows red, the colour of blood - symbol of femininity that gives birth and menstruates. It is the place where Lilith invites the chosen to offer Her their blood and to be transformed by Her through drinking of Her divine blood, which is a poison, but it brings new life - it kills all that is old in order to give birth to a conscious human being.

Why did the Goddess escape from Eden? Why did she leave the "male " paradise? She decided to leave the golden cage and become independent, a free Being - the true Goddess. All that She could have in Eden was enslavement. The patriarchal God and His chosen Adam thought that Lilith's place is not by the side of man, but beneath (in the literal and metaphorical sense). Lilith was expected not to oppose, not to express Her own opinion, but obey the orders of Her master and husband. Adam could not understand Lilith, he did not comprehend why the woman wanted to be his equal. Adam and Lilith were unable to find agreement even in the matter of sexual position - Lilith did not want to take the position representing Her dependence. She did not want to lie beneath Adam, but then, she did not demand the exclusive right to dominate him. So what was it that she wanted? To be equal, to acknowledge that woman and man have the same rights. When She realized what fate awaits her in the patriarchal Eden, She decided to leave. Interestingly, Lilith knew the secret name of God. Does an ordinary woman, created by God, know His secret name? Probably not. So who is Lilith then? Let us remember that magical name is known to someone who gave it or participated in the ceremony in which it was given - this would have to be someone older than IHVH. Perhaps Lilith is the Great Goddess who existed before Creation? Could She have not been the darkness, the water that has always existed? Reading the Old Testament, we notice that Yahweh did not create the world out of nothing, as it is sometimes claimed. Before Creation there had already been dark waters, and waters are the Goddess, the female principle. Perhaps that was Lilith - the Great Mother who ruled over the primordial universe, not yet destroyed by Yahweh. These are just my thoughts, my personal perception of Lilith. The Goddess has never been described as Magna Mater but for me She always was and remains the Great Mother, as She guided me through the three colours of the Great Mothers: Red, Black and White. She showed me Her dark and bloody face in order to bestow freedom. She is Freedom. Who has ever wanted independence more than Her?

Lilith is already encountered in the Sumerian beliefs. Her dwelling place are the branches of the tree that belongs to the Goddess Inanna. Perhaps, however, Lilith and Inanna is the same Goddess in two incarnations. This assumption appears in the book by Ewa Kornafel "Lilith - Forbidden Femininity".

Lilith is a demon, witch, Goddess. Gilgamesh cuts the huluppa tree where she resides, thus forcing Lilith (Inanna, Ishtar) to escape into the desert. God defeats the Goddess - the patriarchal system is established, femininity is banished. Mankind still remains in this deplorable state today.

Lilith is also the Black Moon. Ewa Kornafel writes about the crisis that is offered to us by the Goddess. Yes, it is offered, because with the crisis, confusion, chaos, we begin to gaze into ourselves. The Mother guides us through the Dark Night of the Soul and leads us from this condition to the light. We find the knowledge of our Shadow and achieve Wholeness. We become whole - knowing our Light and Darkness. Only then can we become conscious beings. But for this to happen, we have to make a sacrifice (the red colour of Lilith), leave our old, empty or incomplete life, giving Her our "impure" blood , letting Her take us into the dark, the nigredo that will purify us (the black colour of the Goddess) and attain consciousness (the white colour). "Per aspera ad astra" - this is true, without sacrifice we will not achieve anything. We will not be able to get rid of the burden of our problems, weaknesses, or ignorance. Thus Lilith offers help, prompting us to go to the desert, where we can think of our problems, when we become the Hermit and return to the world as the Whole. As in the Garden of Eden, Lilith endows man with consciousness. If She leads us through darkness and light, She has the features of the Great Mother. She initiates our consciousness. Ewa Kornafel writes: "That which is important arises from the depths, crawls out and is no longer terrifying". Lilith's darkness and Her blood-red nature are not meant to frighten us but to set us free. The Goddess is dark red, but also white. After all, it is She who was supposed to be the Serpent who persuaded Eve to reach for the fruit from the Tree of Knowledge, it is She who became the "mother" of Eve, giving her a part of Her own consciousness. It is a pity that Eve could not become a free being. She had the chance, but she chose submission to the negative masculinity of God and Adam. She failed to recognize Lilith as her sister and mother, did not fully awaken her femininity.

That fateful night I found myself in a cavern. Black walls glowed with ruby radiance flashing from strange seals. Mysterious characters and bloody drawings of wolves and snakes are still stuck in my mind. Ruby-black animals for unknown reason calmed me and I decided to enter the cave. Then I saw the Goddess - magnificent, dripping blood. Blood, blood everywhere, to feel its smell, metallic, sour, yet strangely sweet and familiar. And yet, the fear appeared stronger than the pleasure of Red. I knelt down in horror and She was immediately right in front of me. Blood flowed all over the Goddess, and kneeling at the feet of Lilith, I was afraid that I would not be able to breathe under the red stream of the life-giving substance. But when the blood flooded my whole body, I felt warmth and delight. I breathed easily, and the Goddess spoke one of Her names. This is the matriarchal baptism, the new Way on the path of Magna Mater, the "vampire" change. Horror turned into love, respect and gratitude. Lilith awakened me to Her world. Over all these years She guided me through the Dark Night of the Soul, showing Her power and limitless possibilities, and finally She gave me what I wanted most but no longer believed I would ever receive it - the whiteness of pure freedom, liberation from what was binding me for years, the cage, the numbing "Eden", known as the "garden of delights" - the dubious pleasure. I am grateful to Her for this Gift. This is why I perceive Lilith as my Great Mother. In the cavern, Lilith was accompanied by another Being - also blood-red, but resembling a woman like me. I did not know who I was dealing with, who was so powerful to be in the cave of Lilith. This Being, a woman, perhaps the Goddess uniting femininity and divinity, was

soon to walk into my life and lead me on the new Path. She helped me when I felt weak, when I was overwhelmed with uncertainty. Can the Goddess live in the woman's body? Yes! This remarkable woman was Asenath Mason - the messenger of Lilith, the Goddess in flesh. This is my very personal feeling and not everyone needs to have the same opinion, but I know who accompanied my Great Mother Lilith in the ruby cavern.

Alina Reyes is the author of a book considered shocking and unusual. I encourage everyone to read her "Lilith". One of the characters explains the origins of the Goddess' worship: "There was a very old cult that worshipped the Great Goddess, also called the Great Serpent or Dragon, who embodied the cosmic force of eternal female known by the names of Astarte, Ishtar , or Istar , Mylitta, Innini, or Innana". This discussion is held with Lilith, who appears in the title, and is at the same time a contemporary woman and the Goddess Lilith who hides and emerges from the human psyche with madness incomprehensible to residents of the city Lone. As we can see, the Goddess can reside in the human body. The female paleontologist desires many men , it is never too many to give her pleasure, looks for them in the streets, hunting in the dark each night in order to seduce them, craving for carnal desire and fulfillment, men become her prey, and she still wants them, devours their sperm, sucks their blood - she becomes the Great Mother of Lone, destroying the old patriarchal structures. She is the true Lilith, free, having sex for pleasure, devoid of inhibitions. She wants men and women only to satisfy for a short while her sexual urge to devour. Like succubus, she swallows the sperm of random men, sucking their members, draining their hypocrisy-stained blood. She shows what they are really like, what hides behind the mask of honest, law-abiding citizen, behind the falseness of the city that has built the pseudo-norm social structure only to hide the reality of lack of compassion, the contempt for the poor, the total callousness. Lilith sucks the blood and then spits out the dirty essence of hypocrisy - the blood of fake benefactors cannot remain in Her body. She and Sammael, whom she meets one night on her " hunt" for men, destroy the old, empty structures, killing the false standards imposed on the society. Even when Lilith's physical body dies, she transforms into a bird, and with her beloved Sammael-raven, returns to the old city to drain and kill what is false, patriarchal. Lilith also appears in "Luciferian Witchcraft" by Michael W. Ford as the force of self-creation and illumination through the black flame. Her companion is Samael. There we read:

*"There is a path from which the wise seek the light,*
*And from the darkness nourish their shades in the dream.*
*This path is born of the Goddess of the Caves, from which the serpents slither. [...]*
*This is forever a path of fence walking, from which one shall be*
*revealed the great mysteries, spoken in the wind.*
*This is forever a path from which Lilith emerges in the fire of the Sabbat,*
*And Lucifer emerges as the Sun".*

And here the dark unites with the light. Lilith as the queen of the witches' sabbath creates balance between life and death. She is woman's beauty, life and joy - that which exists in each human being. Ford observes that Lilith transmits knowledge through Her womb. This knowledge is not limited to women, She helps everyone, She does not want to dominate, Her gift is equality. She is death and protection against death. Is She then not the Great Mother? Ford notes the Dianic characteristics of

Lilith, the Goddess could thus also be Diana and Selene, as She is Lilith - the Moon. Can Lilith help everyone? Of course not. Her power manifests through the astral plane of demons and only those who pass through the mirror of the Goddess will gain power - in the dark they will inherit the light of wisdom and power. In "Luciferian Witchcraft" we read:

*"By the rights of pleasure*
*may flesh procreate from within.*
*Mother of the Sabbath,*
*Lilith I awaken to the mysteries of our craft".*
*Lilith can also give us pleasure:*

*"From your loins great pleasure is shown,*
*The bed chamber welcomes your passion.*
*Shall you reveal the hidden Moon,*
*which acts as a door for such sight and beauty?*
*Beast and Angel, I seek the addiction of your sweet veins".*

Those who long for the delights of wisdom, find them through Lilith. She guides Her lovers through the darkness of the new moon. She is Selene, presiding not over the bright but the dark aspect of the lunar realm. Soon the Moon will grow and She will guide us to the light of self-awareness. It is thus important to know the beauty of the Mother, Her power, Her darkness. She will not have Her children harmed - always standing for equal rights and respect for women. The Goddess waits to offer Herself to us. Let us then absorb the force that She is giving to us, which She has bestowed on women and men throughout ages in so many cultures and religions. The Triple-Coloured Mother is everywhere!

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# Lilith Serpina

## James George

O flaming Lilith of Desolate Altars,
I step into thy murky depths:
thine lost and forsaken treasures of darkness.
Yours are the screech-owls, clawing the demon's breath!
Yours, the blasphemous rites intoxicating
the riotous priests of Belial.
Within thy obsidian prism of blackest wisdom,
swills the Dionysian wine, imbibed at the furian dusk.

O Lilith of midnight craft a'flaming,
we hear thy fanged speech of incantation.
Conjoined in the dance of drunken fauns,
thy heretical feet are boundless with geity.

O Mistress of Witchblood and frolicking lovers,
thy fingers hath mastered the harp-strings of Eros;
sharpened the blade of the Undying Labrys,
to rent in twain Pandora's Box!
Such is the praise in the mouths of thy kin;
their Witchflame lips, sultry with glee.

O Lilîtu Naamah with sword unsheathed,
upon thy blade I offer my breast.
Fearless and reckless, thou hast fortified my soul
with bewitching artes from the Dark Halls of Cain.
With fiery flesh outstretched on thine altar,
my blood cannot rest til it touches thy lips.
Beneath thy kiss on my neck, I have swooned;
my sanguine elixir, thou must savour this night.

Amidst raging storms on the trembling sea,
I have promised to love thee, near and afar.
Upon the scorched heights of Edom's renown,
I have followed thy trail to the ends of my soul.

O Lilith Serpina, veiled light of Malkuth,
thy songs resound on the isles of the damned.
They that fear thee, shall never attain
the hallowed jewels from the depths of thy lair.

# Rite of the Seduction of the Virgin

Matthew Wightman

**L**ilith, as the first woman, was created by the Demiurgic Ain Sof Aur to be an expression of the divine Love. In actuality, she was the feminine half of the expression of the desire for Ain – that which is so feared by the Ain Sof Aur that it cannot acknowledge its reality. Her counterpart was not the life-affirming Adam but rather the anti-cosmic angel Samael. Together, they form the Nachash, the Serpent, Samaelilith. Together, they seduced Eve to bring forth Qayin (and Kalmana), the anti-cosmic Messiah of the Sitra Achra.

This part of the story is likely familiar, but what may not be so well known is that they also seduced Mary, the virgin mother of the Messiah of the Ain Sof Aur. In this act, the seed of the Serpent was intermingled with the divine essence, giving the Nachash sway over the Savior. Like Qayin, Jesus Christ's orientation is toward Ain, having set aside his A(i)nxiety. Fully integrated into the Demiurgic Trinity, Jesus Christ is able to serve the machinations of the Serpent by possessing both the divine reality as well as the reality of all who follow him in faith. At the appointed time, Christ will actualize the desire for Ain, obliterating the Demiurge and all who have followed him blindly. 1.

Lilith is the primary sexual drive of these two monumental seductions and it is She who taught me the following rite of recapitulating the Seduction of the Virigin.

This ritual is ideally performed on days that Christians consider Holy, such as Christmas or Easter, and is especially potent on feast days related to Mary. The purpose of this powerful initiatory rite is both to recapitulate the Seduction of the Virgin by the Serpent – Samaelilith – for the purposes of co-opting the birth of the Savior towards the goal of Ain, and to desecrate and redirect the energies of Demiurgic worship and devotion towards the workings of the Sitra Achra.

If a woman is performing the rite alone, it is best done at any time she is in menstruation. The rite is overseen by Ama Lilith and therefore the ritual space should be filled with her imagery. Nude imagery of Lilith's consort Samael or other Klifotic entities, including Naamah and Asmodeus, is also appropriate. It is also highly potent to perform this ritual in the presence of a crucifix, representing the very result of the sexual union between the Serpent (Samaelilith) and the Virgin Mary. Christ upon the cross is both the culmination of the Serpentine agenda for seducing the weak of humanity toward the purposes of Ain, and the wrath of the Sitra Achra against the Demiurge. The crucifix may be incorporated into the ritual further, especially by a female practitioner, by inserting the inverted cross into the vagina (or anus), both defiling the Christian imagery and representing the birth of the Savior, as well as the sexual reception of Gnosis.

The traditional magickal tools should be present upon the altar, including the Black Pillar Candle that has been consecrated to the workings of the Sitra Achra. Additionally, two red taper candles anointed in oil and engraved with symbols relevant to Lilith are set on either side of the Black Pillar and are lit. Lunar incense may be burned as an offering to Lilith and to heighten the practitioner's senses. The floor in front of the altar should be draped in red fabric, ideally satin or silk.

The participant(s) enters the ritual naked. The practitioner(s) should meditate upon the rite, clearing her mind of all distractions before beginning the ritual.

Surrounded by the images of Lilith and her consorts, one should bring herself into a heightened state of sexual arousal. The practitioner may even find herself invited into a demonic orgy by Lilith, which should be accepted joyfully. Ideally, before the rite begins, the practitioner should be filled with overwhelming feelings of Lust. Any sadomasochistic tendencies within the practitioner should also be brought to the surface.

To start the rite, one should recite the following invocation or another that feels appropriate to creating the proper state of mind:

*Ama Lilith,*
*Mother of Lust and Defilement,*
*Spread open your legs to me so that I might partake of your nourishing blood.*
*Kiss me, that my eyes might be opened*
*And grant me your forbidden Wisdom.*
*May it overtake my body, penetrating my Spirit.*
*Invite me into your demonic harem of orgiastic delights*
*That there I might stand in awe before the hard cock of Samael*

*Let us fuck the frigid cunt of the Virgin*
*And suckle upon her tits.*
*May her screams of pain and ecstasy ignite the gates of Heaven*
*And reduce the Kingdom of God to Ashes.*
*May her womb become the dwelling place for the Seed of the Serpent*
*And an opening to the realm of the Sitra Achra!*

On the satin lined floor before the altar, immediately in front of the practitioner, is the image of the Virgin Mary on fumigated paper/parchment beneath which is the image of Lilith. With the left hand (or right hand if the Crucifix is being utilized in the left) the practitioner begins to masturbate, visualizing herself defiling the Virgin in as perverted a manner as possible. The practitioner should imagine the double penetration of the Virgin by the hemipenes of the Nachash inserted into her anus and vagina. The moans of the Virgin are muffled by the head of the serpent pushing its way into her mouth. As the rite progresses, one is to visualize the Virgin transforming into Lilith as she looks upon her hanging Son. Although there is no proscribed script or invocation at this point, the practitioner

should vocalize anything that comes to her in this state of rapture. At the point of orgasm one should cry out: Ama Lilith, Liftoach Shaari ha-Sitra Achra! Sexual fluids and/or menstrual blood should be spread upon the image of the Virgin. This should be enough fluid that the image of Lilith begins to bleed through the image of Mary. If there is an insufficient amount of fluid, some of the red wine from the chalice anointed with blood from the practitioner's left hand may be used. The images should then be held up to the candlelight and meditated upon. The image anointed with sexual fluids will become a potent source of divination. Any insights should be written down in a magickal journal, as should any oneiric visions granted following the ritual.

The ritual can also be performed using an image of Naamah or the seal of the Whore of Babylon (the Klifotic Shadows of the Virgin) beneath the image of Mary. In the case of Naamah, one should imagine Mary as the human incarnation of the Shekhinah, the feminine Demiurgic presence and representative of the Sefirotic Malkuth. As the rite progresses, the Shekhinah is transformed into the dominatrix of the Klifotic Nehemoth. This is a powerful initiatory rite that can be performed in conjunction with other rituals related to Naamah as one enters into the Klifotic realm. Another potent ritual is to use the image of the Womb of Lilith, as one requests entry into the mysteries of the Klifot and offers her desecrating acts as a pleasing offering.

This ritual, like any Klifotic working, will expose to the practitioner any weaknesses she may have and this will often be experienced as masochistic tendencies within the demonic orgy. One should accept and not deny these weaknesses but seek also to rise above them in acknowledging their existence. The Serpent is ever present during this rite and will stand in one's way until all weakness is acknowledged and overcome.

It should be noted by anyone planning on performing this rite that I am first and foremost a Klifotic theologian. When it comes to the praxis of anti-cosmic magic I consider myself but a student; a student whose teachers are primarily the Klifotic Elohim themselves. Although I have always considered myself to be a devotee of the Current 218, having dedicated my temple space and consecrated my ritual tools according to the outer teachings of the Temple of the Black Light, and having followed those outer teachings (which are now quite old and since discarded by the Temple) to the best of my ability in my ritual praxis, I am in no way affiliated, either officially or unofficially, with the Temple. Furthermore, it has been suggested by Temple teachers with whom early incarnations of this work were shared, that these earlier forms, which placed a heaver emphasis on the sexual use of the crucifix, are "profane," lowering the practitioner to a place that only outsiders would expect to find her.

Although I do not disagree with this assessment, I would insist that dwelling in the chthonic depths of depravity and profanity is precisely what is appropriate when embarking upon the path of the Klifot and working with Nahemoth and Gamaliel (and even as high (or low) along the Tree of Da'ath as Thagirion). In these spaces we call forth the primal darkness from within ourselves and join it with that of the Klifotic Elohim. We recapitulate the inversion and desecration of the Tree of Life by the Tree of Death. These are realms of dirt, blood, piss, shit and cum – of Black Earth and Black Sun – which call out to our most perverted and fallen instincts. Are we content in dwelling in those places

forever? No.

Must we pass through them to reach those lofty heights sought after? I believe so. While it is true that the rite is inspired by an ethos that has been transcended by the Temple long ago, it is my opinion that such an ethos must still be accepted and passed through by every student through praxis. Indeed, it is my belief that this ritual encapsulates both the chthonic depths and the lofty heights sought after. It begins with the former and ends with the latter. It is a matter of the alchemical transformation of the practitioner from the purely carnal to the truly sublime. It is also an important rite of initiation, especially for those coming from a traditional religious background. The Virgin or Shekhinah is literally transformed within and without of oneself into the Mistress of the Sitra Achra. Thus, one moves from a state of false innocence, the state prior to the consumption of the Fruit of Knowledge, to a state of maturity and awareness of the horror of Being. To me, the rite is the perfect initiatory ritual, transitioning one from the low profane realms to the High Magic of the Sitra Achra.

It is precisely this transition that Lilith represents. She connects the depths of the Black Earth of the realm of Nehemoth beneath her with the supernal/infernal powers of Samael to Thaumiel above. In performing this rite, one invokes the presence of Lilith and her Consort into manifestation both within and without. One taps into and experiences forbidden Gnosis concerning the nature of the Nachash and its offspring. It is through this transgressive sexual rite that we participate in the transformation of our chthonic depths into the darkest mysteries of the Other Side. There, Lilith meets us, welcoming us into her cold bosom of Wisdom. There, we are witness to the machinations of the Serpent moving all of creation and divinity toward the desire of Ain.

1.For a more detailed Christology and Serpentine Theology please see: Wightman, Matthew. "The Serpent's Servants: Disciples of Ain." *Qliphoth Journal Opus III*. Nephilim Press. Date TBA, 2013. Pgs. TBA.
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# Lilit and the consorts of Samael

Yla Ysgarlad

*There may have never been only one, or two.*

**T**o the seeker of Qliphotic gnosis, Lilit the Younger and Lilit the Great may be intimately familiar. While coming to know these entities myself, I felt drawn closer and closer to Samael. I pursued him, clawing my way down through the Tree of Knowledge. I researched Jewish lore, rabbinic writings, and contemporary pursuits of Samael and his consorts, my craving for knowledge never satiated. It was then, in the clutches of the Dark Tree, that I found a much richer tapestry woven by the threads of legend. After digging deeply enough, it became clear – even in the oldest Abrahamic lore, there are stories that whisper of two other consorts of Samael, each distinct in form and function. Sitting in a heap waiting for a weaver, these threads allow us the opportunity to weave a tapestry of the consorts that are today obscured at best, and contradictory at worst. I do not claim to present to you the answer to this puzzle - there may well be an absolute answer. Instead, I present to you one tapestry among many that may be woven with the threads of legend; a tapestry that I have worked with personally to great and crimson ends. However, in a universe where knowledge is seemingly infinite, it could be said that we are all infinitely foolish. The sources that are presented here are by no means the only sources of information about the consorts of Samael, and although I have taken every care to avoid oversight, I am certain that I have only skimmed the surface.

This work will address the four consorts of Samael. First, Ashet Zennanim – the chief consort of Samael. Together, Ashet and Samael form the Beast. Individually, she devours the souls of the damned with a burning cold. Lilit, the first wife of Adam – the legendary and great woman who refused to lay on her back, and who sows her seeds not in the elixir of life, but in the elixir of death. Naamah, sweet and sinister – the tormenter of Adam in his exile. And Khavah – the one who brought the forbidden fruit to the Earth, forever shattering the blissful illusions of the demiurge. Although the number of female antinomian entities is not by any means limited to these, this treatise will focus on those that are most closely connected to Samael. This does not diminish the gnosis that can be gained by working with other antinomian succubi, even succubi that may have known Samael in lore old and new. Agrat bat Mahlat, suggested by Michael Ford in Liber HVHI to be one of the ‘Four Brides’ of Samael, is one such example. According to the Treatise of the Left Emanation, Agrat mated with King David to bear Ashmodai, also known as Samael the Black. She is also noted in the Zohar to have descended from Lilit. However, I have not been able to find any lore that explicitly links Agrat to Samael other than to Samael the Black, who is explicitly distinct in form and function from Samael.

It would be foolish to assume any writing – ancient or modern – is entirely reliable. Of note, the speculations of Jewish scholars may be biased by their fierce opposition to the exploration of the

Other Side by any means independent of the demiurge. Ultimately, we are all working from the same imperfect pieces of lore, and it falls to us to use our own intuition and discernment to forge the pieces back together in the flames, mightier than before.

Let it be said that the pursuit of knowledge is, inevitably, riddled with hardship. Illuminating the shadows of ignorance often reveals grotesque truths, and work with the consorts of Samael is no exception. What was said in the Bible is true:

*"Of every tree of the garden thou mayest freely eat: But of the tree of knowledge thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die."*
*~ Genesis 2:16-17, KJV*

# Ashet Zenunim

זנונים אשת

# Wife of Harlotry"

Ashet, known also as Isheth/Eisheth, is the twin of Samael. Together, they combine to become the Beast. Individually, she is the embodiment of feminine chaos. Although she is not mentioned by name in much of the lore, inconsistencies therein revolving around the other consorts of Samael (and the form and function of Lilit) whisper hints of a veiled truth.

Lilit is said, in conflicting sources, to be both the first wife and twin of Adam, created from the same dust, and also the twin of Samael – the other half of the Beast. However, there is no mention of Adam and Samael bearing a familial relationship, making it inconsistent at best to suggest that Lilit is the twin of both. While it is entirely possible for anything to be true despite its defiance of reason, I propose that Ashet is the twin of Samael, and Lilit is the twin of Adam. This disentanglement offers a resolution of the role of Ashet Zenunim.

The comparison of Loki to the Adversary (Vexior, 2010) is compelling on the basis of mythical similarity alone. Both Samael and Loki are ambiguously welcome above (in Asgard or Heaven) and below (in Hell or Niflheim and Muspellheim), although each develops a distinct affinity for darkness, fire, and deceit. Additionally, Loki is named in Gylfaginning as the brother of Byleistr and Helblindi. Although Helblindi is often thought to be another name for Odin, it is extremely interesting to note that 'Samael' originates from the word 'sami' (סמי), meaning blind – a meaning shared with 'blindi'. It has also been noted in Jewish lore that the names Beliar (Belial) and Samael "occur side by side as names or synonyms for Satan", with tales of Samael in one passage being retold in another passage as tales of Beliar (AICE, 2013). Although the linguistic etymologies of Beliar and Byleistr are extremely different, the superficial similarities in phonology are intriguing at the least. Could it be that Helblindi

and Byleistr are other names for Loki that trace his essence back to its manifestation in Abrahamic religion?

This comparison extends to Ashet and Gullveig. Vexior goes on to expand upon the idea that Lilit is the same in essence as Gullveig. His comparisons of Gullveig and Lilit centre around their exodus to a dark realm, their monstrous spawn, their proclivity for the black arts, and their entwining with Loki/Samael. I see these similarities across the consorts of Samael, but particularly with Ashet Zenunim. She is the chaos who makes the Serpent whole. She is the one who leads those who seek hidden knowledge through the abyss. As Heidr, Gullveig is a teacher of trancework that is intimately connected to the Underworld – Seidr. This is attested in the first story of the Poetic Edda, Völuspá. I have included Vexior's translation beside the original Old Norse below, as there is no translation that could do true justice to the original.

*Heiði hana hétu*

*hvars til húsa kom,*

*völu velspáa,*

*vitti hon ganda;*

*seið hon, hvars hon kunni,*

*seið hon hug leikinn,*

*æ var hon angan illrar brúðar*

*Heidr her name was*

*In every house she came*

*The seeress with adequate prophecies*

*Witchcraft she wielded,*

*She wielded seiðr wherever she could*

*She wielded seiðr eagerly*

*Always was she loved by wicked women*

This is not the only source that speaks of a woman who leads the wicked into the underworld. A

woman reminiscent of this is also found in the Bible's Proverbs 2:18:

*"Her house sinks down to death, and her course leads to the shades. All who go to her cannot return and find again the paths of life."*

In both texts, there is a woman who leads to the shades from which none can return unchanged. With Seiðr, both the journey and the wisdom within leave their mark on the Seer. In a Biblical context, the inability to return to the 'paths of life' may be a reference to the separation from the Demiurge that characterises the initiation of the Qliphoth – or perhaps even more explicitly, the choice of the Tree of Knowledge rather than the Tree of Life.

Thomas Karlsson (*Qabala, Qliphoth, and Goetic Magic*) explicitly recognises Ashet Zenunim as the twin of Samael. Together, he writes, they become CHIVA, the Beast. Individually, "the beast, Samael, and the harlot constitute an evil trinity" (p. 69). Michael Ford echoes this recognition in Liber HVHI, but these writings extend far beyond the insights of contemporary antinomianism.

*Evil Samael and wicked Lilith are like a sexual pair who, by means of an intermediary, receive an evil and wicked emanation from one and emanate to the other. ... He [Leviathan] is the bond, the accompaniment, and the union between Samael and Lilith. If he were created whole in the fullness of his emanation he would have destroyed the world in an instant."*
*~ Treatise on the Left Emanation, 13th century*

The Beast, Leviathan, is here first said to be the intermediary between Samael and Lilit. As the passage continues, however, this intermediary begins to seem to be much less of a buffer and much more of a manifestation of the union of Samael with his dark and feminine twin. Finally, the two aspects of the Beast are almost explicitly treated as united rather than mediated in the Bible:

*In that day, the LORD will punish with his sword – his fierce, great and powerful sword – Leviathan the gliding serpent, Leviathan the coiling serpent; he will slay the monster of the sea.*
*~Isaiah 27:1, NIV*

In her coupling with Samael, Ashet Zenunim may take upon a role far more sacred than some scholars would like to admit. To be consort, sum, and whole of Chaos is no small feat. Hers is the divinity of the profane. Even her name may have greater importance than its literal translation, 'Wife of Harlotry'. Crowley (Liber 777, p. 54) notes that the Gematria of Ashet Zenunim, 864, is equal to the Gematria for Qadosh Qadeshim, Holy of Holies ( קדש קדו ש ' ם ). However, my limited knowledge of Hebrew disagrees – the phrase for Holy of Holies/the most holy would be קדשים קד ש.This additional ו in Crowley's Hebrew alters the Gematria value, and it may be possible even Crowley himself knew this, as he notes wryly in the same passage "Doubtless there is an Arcanum concealed here, possibly along the lines of "you can prove anything with Gematria if you try hard enough."

Work with Ashet during the waxing moon can be particularly potent, and is an excellent starting point. Ashet will never wane, but instead expand eternally, spreading chaos through the Universe as a ripple

with every breath. Although Ashet is not traditionally aligned to any of the spheres or tunnels in the Qliphoth, I have found her within the tunnel of Shalicu (Shin, in Sephirotic Qabala), connecting the husk of Malkut to Samael, the husk of Hod. She is the chill that burns with a fury greater than fire itself, leading the aspirant deeper into the Tree of Knowledge and the venom of gnosis. And, as Gullveig holds the keys to the chaos spawned with Loki, so too does Ashet hold the keys to the chaos of the Beast.

*Fools! They know not how much more the half is than the whole… For the gods keep hidden from men the means of life…*
*~ Hesiod, Work and Days*

# Invocation of Ashet Zenunim

**Ever deeper**
**Through the gates**
**Flames of frost**
**Shards of fire**
**Ashet Zenunim descends.**
**Her taint infects**
**Fierce and envenomed**
**Devouring, penetrating;**
**Madness unchained, longing**
**Ice unbridled, entwining**
**Gaping void, rending and riding**
**Into the sublime abyss**

# Lilit

תלילי

# "Night spirit"

According to the Alphabet of Ben-Sira (and echoes in the Zohar), Lilit was Adam's first wife, created from the same dust. For this reason, Lilit claimed to be Adam's equal. Although Adam had other ideas, Lilit left the Garden of Eden, only returning to Adam during his exile to rape him. From her exodus hence, Lilit mated with Samael and men alike, and spread her spawn throughout the worlds.

The etymology of Lilit is often disputed. Biblical scholars look to Isaiah 34:14, where in context her

name translates to night owl, or screech owl. Ford (p. 26) cites the tracing of her etymology back to the root YLL, meaning "Scream". Alternatively, the potential root "Layil" can mean night, or the name of a storm demon. Ultimately, there is no certainty on her etymology – it is possible that one, or even many theories behind her name are true. It is even possible that Lilit is not her true name, but a label for a certain kind of demon. In the now extinct Akkadian language, lilu meant spirit, and lilitu was the feminine form. Considering that Akkadian and Hebrew are both Semitic languages, it is even more likely that there may be a connection here. Perhaps Lilit is only one title for the mother of many spirits, a crimson womb from which monsters are born – a womb which can be felt quivering under the light of a red moon.

Contemporary explorations of Lilit include her connections with the Qliphoth, as a sexual demon, and as an embodiment of female rebellion and empowerment. She is (in some sources) the namesake of the first sphere, the husk of Malkuth. In other sources, this sphere is called Nehemoth, and is associated with Naamah, the 'younger Lilit'. Lilit has also been named as the watcher of the second sphere, the husk of Yesod – Gamaliel. Sources that combine these two ideas such as Karlsson explain that while she is the namesake of the first sphere, the first sphere is more closely related with Younger Lilit, Naamah. Between the spheres of Nehemoth and Gamaliel, however, is the tunnel Thantifaxath (or Tau, in Sephirotic Qabala).This tunnel is in my experience unmistakeably connected to matron Lilit the Great. As the first tunnel for aspirants who walk the path of the flaming sword, Lilit is a gateway to the gnosis of the Qliphoth and the first step to a blackened wisdom. Karlsson (p. 155) proposes that Lilit is an initiator who leads those who know her toward 'dark illumination'. Although he does not go on to suggest the tunnel Thantifaxath is watched over by matron Lilit, his description of it is nonetheless apt.

*"Thantifaxath is the tunnel which leads the force from the material plane to the dark astral worlds beyond the normal levels of creation. . . . through entering the Qliphotic tunnels, the magician is deepening the Fall. . . . Thantifaxath represents the first steps on the dark alchemical process of giving birth to oneself."*

*~ Qabalah, Qliphoth, and Goetic Magic*

This is also reminiscent of Odin's own quest for knowledge, where he hangs from the World Tree to gain knowledge of the runes, sacrificing himself to himself:

*I ween that I hung on the windy tree,*
*Hung there for nights full nine;*
*With the spear I was wounded, and offered I was*
*To Othin, myself to myself,*
*On the tree that none may ever know*
*What root beneath it runs.*
*~ Havamal, Bellows trans.*

Indeed, the notion that none may ever know what root runs beneath the tree is grimly humourous.

There is an immense likelihood that the Tree of Knowledge of Good and Evil and the Tree of Life are connected by the same roots, as they were planted in the centre of the Garden of Eden.

*"In the middle of the garden were the tree of life and the tree of the knowledge of good and evil."*
*~ Genesis 2:9, NIV*

Who better, then, to guard the tunnel of Thantifaxath than the one that first broke away from the illusory paradise of Eden in the name of noone other than Herself? Still, even a little death is a death all the same, and the initiation into the Qliphoth is no different.

# Invocation of Lilit the Great

**Lilit, caster of crimson shades, I whisper your name**
**That you may ride the scarlet void**
**That I may know the hunger of the night,**
**The thirst of the gate**
**The lust of the hollows**
**The yearning of the barren**
**I bare myself before you, Lilit...**
**...That you may enter the shell above**
**As I sink into the husk below**
**For I tremble with the rapture of apostasy**
**And writhe as my whispers contort into screams**

# Naamah

הנעמ

# "The pleasant"

Rarely has a name been so fitting. Though Naamah's remarkable sweetness may cause her to seem to be one of the 'safer' consorts of Samael to work with, her nature is in actuality what makes her so very dangerous. Naamah, the purity that bore further plagues of mankind with Adam after he was expelled from the Garden of Eden, was the corrupter of the once-angels Aza and Azael. Through theircorruption, the Fall was set into motion.

*"This [Lilit's] association with Adam continued a hundred and thirty years until the coming of Naamah, by whose great beauty Aza and Azael, sons of God, were seduced and fell from their high state of light and purity. From them came forth a brood of evil spirits into the world. Naamah it is who wandereth through the world at night time, ... especially ... whilst the moon is waning."*
*~ The Zohar, Genesis chapter III*

And through her beauty, she continued to bring chaos even to the demons of chaos itself. As the consort of Ashmodai, Naamah enticed Samael, provoking an envy-spurned war.

*Samael, the great prince of them all, grew exceedingly jealous of Asmodeus the king of the demons because of this Lilith who is called Lilith the Maiden (the young). She is in the form of a beautiful*

*woman from her head to her waist. But from the waist down she is burning fire – like mother like daughter.*
*She is called Mehetabel daughter of Matred, and the meaning is something immersed (mabu tabal). The meaning here is that her intentions are never for good. She only seeks to incite wars and various demons of war and the war between Daughter Lilith and Matron Lilith.*

*~ Treatise on the Left Emanation~*

Naamah is the embodiment of the danger of sensuality. Ford (Liber HVHI) translates Naamah's name as "The Charmer", noting that nonspecific sources say this name relates to her beauty. But a dialogue from the Zohar speaks volumes to a nature that has been known for nearly a millennium.

*Said Rabbi Hiya: "What signify the words 'And the sister of Tubal Cain was Naamah' (gentleness), and wherefore was this name given her? Was it to indicate that she possessed the power of seducing both human and angelic beings?"*
*Said Rabbi Isaac: "She overcame Aza and Azael who in scripture are called 'sons of God.'"*
*Said Rabbi Simeon: "She was the procreatrix of all the demons of Cainite origin, and she it is that along with Lilith affects infant children with epileptic diseases"*
*Said Rabbi Abba to Rabbi Simeon: "Master, you have stated that she was so called because she inspired men with carnal desires."*
*Said Rabbi Simeon: "That is true, for though she excites lust in human beings, yet this does not prevent her from afflicting young children and thus she continues her operations in the world up to the present time."*

Although traditionally aligned to the sphere of Nehemoth, I have connected with Naamah most intimately in the tunnel of Qulielfi (Qoph, in Sephirotic Qabala), between Nehemoth and A'arab Zaraq. In Karlsson's work, this tunnel corresponds with the Moon – a connection entirely fitted to Naamah and her disarming, deceitful beauty. As Gullveig fled to Jarnvidr to brood monsters, so too did Naamah meet Adam in his exile from Eden to create chaotic, hungry shades.

# Invocation of Naamah

**Sweetest serenity**
**Delight of the damned**
**Wanting of the wicked**
**Innocence of the intoxicated**
**Craving of the depraved**
**Sigh of the sinister**
**Naamah, I call to you**
**Embracer of the exiled**
**Temptress of the tempest**
**Fornicator of the forlorn**

**I plead for the pleasure of perdition**
**I bleed for the beauty of blasphemy**

# Khavah

# "Eve"

Of all of the consorts, it was Khavah who brought chaos to Earth itself. Although she was seemingly subservient to Adam, she succeeded in bringing chaos into a pure land not once, but twice – first in the Garden of Eden, and then again on Earth through the birth of Cain. This birth facilitated corruption on a grand scale.

*"While the pious men all descended from Seth, there sprang from Cain all the wicked ones who rebelled against God and whose perverseness and corruption brought on the flood: they committed all abominations and incestuous crimes in public without shame. The daughters of Cain were those "fair daughters of men" who by their lasciviousness caused the fall of the "sons of God" (Gen. vi. 1-4; Pirke R. El. Xxii.; compare Sibyllines,i. 75)."*

*~ Kohler et al., The Jewish Encyclopedia*

Despite the obvious temptation of knowledge in the face of ignorance, I propose that Khavah made an entirely conscious choice to partake of the fruit and bring knowledge into the world – Samael's essence. Although the Treatise on the Left Emanation suggests that Lilit was the Serpent who tempted Khavah, the Zohar (p. 171), contradicts, positing instead that Samael was the true identity of the Serpent.

*"Samael, when he descended on the earth plane, rode on a serpent. When he appeared under the serpentine form, he is called Satan. Whatever his name, he is the being known as the spirit of evil."*

And Samael may have ridden again, begetting Chaos with Khavah in human form – Cain. Even the Zohar notes (p. 232) that Khavah may not have conceived Cain with Adam.

*"Though Adam knew Eve, his wife, and she conceived and brought forth Cain, yet it does not say that Adam begat Cain."*

Looking back to the lore of Pandora offers further inspiration in this alternative interpretation of Eve. Both Eve and Pandora were the first women to be created by the demiurge. The actions of each in their curiosity, temptation, or perhaps even deliberation brought chaos and death to man, but also knowledge. Each shattered the blissful illusions of the demiurge through their apparent transgressions.

*When he had finished the sheer, hopeless snare, the Father sent glorious Argus-Slayer, the swift messenger of the gods, to take it to Epimetheus as a gift. And Epimetheus did not think on what Prometheus had said to him, bidding him never to take a gift of Olympian Zeus, but to send it back for fear it might prove to be something harmful to men. But he took the gift, and afterwards, when the evil thing was already his, he understood.*
*~ Hesiod's Work and Days*

Pandora lifted the lid to the jar of curses, closing it when only Hope remained inside. Although this is commonly interpreted as a sign of her innocence, there are inconsistencies that deserve to be addressed. First, if the evils showered upon man were only manifest once the jar was open and they escaped, why would the presence of the boon of Hope do anything to help mankind within the confines of the jar? Without escaping, such a boon would not reach mankind to begin with. Furthermore, why would the boon of Hope be within a jar that only contained curses? The answer is simple – because it was a curse. During Zeus's anger at Prometheus, Zeus proclaims the means of his wrath:

*"I will give men as the price for fire an evil thing in which they may all be glad of heart while they embrace their own destruction."*

Hope was not saved for the sake of providing man with a means of solace in a world of evil. Hope was intended in malevolence to deceive man into anguish. The true malice of this sentiment is captured beautifully by Friedrich Nietzsche:

*"Zeus did not want man to throw his life away, no matter how much the other evils might torment him, but rather to go on letting himself be tormented anew. To that end, he gives man hope. In truth, it is the most evil of evils because it prolongs man's torment."*
*~ Human, All Too Human*

Through closing the jar before Hope escaped, Pandora shattered the prospects of the same blissful ignorance as Eve when she tasted the forbidden fruit. Additionally, even if Pandora's demeanour portrayed her actions as innocent, it would be short-sighted to forget the contribution of Hermes to her creation.

*And he charged Hermes the guide, the slayer of Argus, to put in her a shameless mind and a deceitful nature. The Guide, the Slayer of Argus, contrived within her lies and crafty words and a deceitful nature at the will of loud thundering Zeus, and the Herald of the gods put speech in her. And he [Hermes] called this woman Pandora ['all-giving'], because all they who dwelt on Olympus gave each a gift, a plague to men who eat bread.*
*~ Work and Days*

An alternative name preserved on a kylix, Anesidora, offers an even richer understanding – "she who sends up gifts". And where else could one send up gifts than from below? And who better, than a woman endowed by a Deceiver with cunning. Even the name Khavah has some similarity to Pandora

in origin:

*The man [Adam] called his wife Havah [life], because she was the mother of all living.*
*~ Genesis 3:20, CJB*

As life without death is indistinguishable from its opposite, Khavah's motherhood of all living and Pandora's motherhood of all death (through releasing death from the jar of curses) are resoundingly similar. Even though Original Sin is said to have come from Eve in Abrahamic lore while it is said to have come from Prometheus (who brought fire to man) in Greek lore, this may be only a superficial discrepancy. Samael, as the serpent who presented the opportunity for illumination, was the origin of man's fall from grace. Eve and Pandora each facilitated this illumination on Earth. And, although Eve is often seen as a blessing while Pandora is seen as a punishment, the demiurge in both Abrahamic and Greek lore created each woman in full knowledge of the evils they would bring into the world.

I lack the experience to write in depth on any of the paths that lead to Thagirion, the husk of Tiphareth. However, a connection between Khavah and Saksaksalim, the tunnel between Gamaliel and Thagirion, appears to be entirely consistent with both Khavah's nature and my own experience. Connected to Art and Temperance by Karlsson, this is a tunnel more than suited to a woman who through her façade of subservience brought chaos into our world forevermore.

# Invocation of Khavah

**Purity, bringer of corruption**
**Light, bringer of shadow**
**Perfection, bringer of chaos**
**Khavah, I call to you.**
**Deliverer of temptation**
**Deliverer of evil**
**Khavah, come to me!**
**Keeper of the nectar of folly**
**Indulger in the venom of wisdom**
**Come, that we may breathe inspiration into the world anew.**

**This work is only a starting point.**

**The canvas of chaos lies before you.**

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**Acknowledgements:**

My sincere gratitude goes out to those who have worked with me in this path. As dancing infernos we have gazed upon the crimson abyss. I hope that I have done it some small justice in this work.

# Lilith Poetry

## Ari

If the beasts frolicking in the lake of despair nobody cared
where were lost between red waves
with smell of sulfur is where the bodies lost their way merged
with the force of storms
the wrath of vengeance and the roar of the hyenas just a beauty shone was Lilith
chosen bitch goddess that they walked from bed to bed
looking for sex victims
should then be deadly death was chasing
although he wanted to escape one day
but Asmodeus the retained
remembering the oath fucked for days
succumbing to sin that guided their lives sweat,
pain and pleasure
while that beautiful woman turned it into a monster
that moment of pleasure

They grew wings on her back
tan her hair looked like a huge flame
inciting to consummate the desire
and burn in the flames of hell
His eyes were like a sunrise
intense scorching sun I did lose control passionate and mysterious
cries the night lady suffers from its destination
thought freedom
was his way but another love found in the same
and this time there was no forgiveness
only condemnation and pain
wanting ever truly love I knew it was a pipe dream to be.
Feel the snake venom courses through your being,
as it is not easy to differentiate between love and pleasure,
how easy it is to get lost in Eden
between both tree and little to do ...
It was so easy to drop me
by evil guide astride a black horse made me blush ...
Smiling dazzled my heart perversion

and crept into my temple anido,
passing the days between sex and sweat
of my dark soul I took a fancy.
Thunder in the night I lie awake and in his absence an angel would never notice me because hell below,
where the came
What did I know?
cry heartbroken
and vowed my revenge
on the shore of the Dead Sea to other demons I fucked
remembering his lust and loss in his eyes
... My demon was gone and now nothing was left.
Trench night as a winged goddess,
walked from bed to bed but no I sated ...
Glory to my Lilith Immaculate bitch called

# The Pilgrimage of Viryklu

## Luis G. Abbadie

**U**nder the waxing Moon, I set upon a quest after the Viryklu Dome which rose in the Plain of Kalnor, during the Elder Cycles, and rises yet outside Time, within the Sphere of Gamaliel, which are the body of That Which Must Not Be Named, the Gate and the Key of the Gate. And I called upon the Blood-Mother, and the Father of the Million Favoured Ones, for I sought to find Her through Her Priestess the Virykla, at her Throne in the Crimson Altar.

**And this is the Call of the Blood-Mother of the Eldritch Cult, as taught by Her Priestess:**

**In the Five Holy Names of the Blood-Mother**
**I seek the Virykla, the Woman of Flame**
**In the Name of Ilyth'la, Great Mother of Sorcery**
**I seek Her Priestess and Daughter**
**In the Name of Lillake, Dweller in the Great World-Tree**
**I seek the Keeper of Wisdom**
**In the Name of Lilith, Mistress of the Nightside**
**I seek the Holder of the Book of the Dead but Living**
**In the Name of Liliya, Angel of Lust**
**I seek the Daughter of the Serpent**
**In the Name of Devala, the Blood-Moon over the Crossroads**

**I seek the Woman from the Viryklu Dome.**
**Iä Ilyth'la!**
**Iä Lilith! 1**

(Illustration: Seal of Ilyth'la)

**And this is the Call of the Dark Messenger of the Other Gods, as set forth by His Scribe:**

**In the Five Holy Names of the Fire-Bringer**
**I become the L'mur, Holder of the Black Flame of Kathulos**
**In the Name of Nyarlathotep, Lord of the Seven Suns**
**I become the Priest of the Black Sphere**
**In the Name of Nammtar, Holder of the Double Wand**
**I become the Breaker of the Barriers**
**In the Name of Samael, Tracer of the Serpent Paths**

**I become the Opener of the Book**
**In the Name of Lumiel, Archangel of Light**
**I become the Son of Witch-Blood**
**In the Name of Deval, the Night-Black Man in the Crossed Roads**
**I tread the halls of Hadoth in search of Thy Bride.**
**Iä Nyarlathotep!**
**Iâ Samael! 2**

(Illustration: Seal of Samael)

**And this is the Call of the Woman of Fire, as Spoken by the L'Mur at the Sacred Dome:**

**Great Priestess of the Dome, Woman of Fire**
**Virykla of the Crimson Altar**
**Teacher and Holder of the Mysteries of Lust**
**Drinker of the Great Mother's Wine**
**Holder of the Book of the Dead but Living**
**Begetter of Songs in the Void**

**Mistress of the Sacred Serpent**
**Revealer of the Sacrament of Bodies**
**Opener of the Inner Veils**
**Lover in the Outer Spheres…**
**Before the Pillar of Kathulos,**
**'Neath the dome of Viryklu,**
**Let us partake of the Unspoken**
**And Cry the Forbidden Oath.**

**And this is the Call of the Priest of the Black Mirror, as Spoken by the Virykla before the Pillar: 3**

**Great Priest of the Pillar, Holder of the Black Stone**
**L'mur of the Nameless Circle**
**Teacher and Holder of the Mysteries of Art**
**Partaker of the Dark Father's Flesh**
**Holder of the Quill of the Presence**
**Singer of Songs in the Void**
**Master of the Sacred Crow**
**Revealer of the Sacrament of Words**
**Opener of the Outer Veils**
**Lover in the Inner Caverns…**
**Under the Dome of Viryklu,**
**Before the Pillar of Kathulos,**

**Let us partake of the Unspoken**
**And Cry the Forbidden Oath.**

The path was steep, and it drew me from the lush gardens beyond the hedges that bordered their abundance.4 I walked along the earthen path that curved downhill into the depths of a tree-filled gorge which began to rise cliff-like walls on both sides; these, and the branches above, secluded it from the Sun –or was it still the Sun that shone its feeble light? Perhaps it already sank unto the horizon, about to leave me lost in darkness. I vaguely realized how odd it was to worry about sunlight and sunset within a journey out and about, but this mattered little at the moment. For the shadows grew deeper ahead, and I knew my destination was at hand. I carried with me a few small boxes in my hands, full of herbs and foods; offerings for the Viryklu santuary.

A pond lay surrounded by thickly-packed, thin trees; its still waters were greenish due to the reflections of the forest. There was a small throng of vaguely seen creatures that shifted frantically around a larger, dark-haired figure. The hasty menagerie took the boxes from my hands, their covetous, hungry eyes their sole expression of gratitude;5 in a moment, they were gone, scattered through the forest.

Then I started to approach the remaining figure on the edge of the pond, but as my eyes reached it, I halted.

The woman had long, ebon hair parted at the middle like a curtain or veil, and an emerald shone at the point of its parting, held by a thin tiara.6 Her eyes, dark-lidded, were cast down upon the waters, and her full lips remained immobile. She was dressed –or was she? I couldn't be certain; she appeared to be clothed in ghostly green, but it was actually grey, dark and subtle, although it looked greenish through its odd transparency due to the vegetation beyond. But was it even gray, did it cover her body or was she merely wrapped in shadows? I set my eyes on her clothed shoulder, and even as I focused upon the folds and wrinkles of the cloth, they became difficult to observe, eluded my sight and a dark, sweet skin revealed itself, covered in shade.

Was it Her? I wondered as I watched her touch the waters with the tips of her right hand. She traced a symbol upon her brow, then another, more elaborate, on her chest, above full breasts that refused to acknowledge any bridge of clothing betwixt them and me.

"Is it You?"

Her eyes opened and shot into me, and my breath halted for a moment, startled at the familiarity of that look. I knew then that I had previously spoken to, perhaps even argued some point or another with her at some point. But was it a mere delusion or a true prevalescent reminder of something grand?

"I am not," she said. "I am not me. I am not the woman of your world, pending from the lies and tears of a box of pretension. Nor am I the truth of the ultimate, the woman cast by her own hand from the orchard of chains. You seek Lilith, and I am not."

“Are you then cleft in your left foot?” -I seemed to find sensible such an inquiry.

“I am full and dead,” she said, raising from the ground. “I am void and alive.” She began to smile – no, she did not, her lips parted and took breath in, as if preparing to shout; but she merely added, “which would you have?”

I approached, yet halted again as I watched her take a step toward me –her robe that was-yet-was-not barely shaded her full body, as if I could see it behind my eyes while she wore naught; it parted for her advancing leg and her foot appeared, for a moment, the claw of a great bird. But no, her feet were ordinary, small-toed, a thin chain of gold ‘round her ankle. Was she truly–?

“No,” she reiterated, “I am not. Yet is any woman not Her? Is any female not Female? Is there a young girl beyond a child, whose blood shines in the moonlight ‘twixt her thighs, whose bosom rises in nurturing hills newly born, that is not the first Woman risen from the clay of the Earth, her lips open wide to take in and steal the life-giving Breath that once filled Eden yet promptly whirled into Her eager chest? Is there a woman stung by passion, bleeding not blood but the kala of ecstasy from her cup overbrimmed, shaken by the storms of orgasm in her lover’s arms, pulling into herself that other wine born of madness which washes from the upright stone as if she could drink her lover entire, who has not known the sated hunger of the Hungry Lover? Is any woman whose legs spread to open the gateway for a further being born of that passion, full of the quarreling tempests of anxiousness to keep it within and never part or let go of that which she cannot bear to surrender, yet yearning to see the creature grow and find freedom and life and love of its own? Is there any woman whom has not been the Mother of the Many that gives birth to the hosts of the free below? Is there a woman living or dead whom has not loved as She loved Her dark Lord of Light? Has ever a woman not known the pain for her progeny that only the Begetter from Zemargad has ever known? Can a woman laugh, and not be heard in Her laughter? May a woman be wise, and not know freedom as She does?

“Can you know a woman that is not Her?”

At that, she did smile, and my body warmed at the sight of the curving lips, craved at their fullness.
“Yet you come looking for Her,” she said then. “Tell me, man who seeks, can you find Lilith anywhere but in a woman? Or can you seek within a woman, and not find Her?”

She approached me, with firm, slow steps.

“Call me,” she said. I was briefly unsure of her meaning, then she persisted, loud and commanding: “Call me!”

“Lilith” I said, then louder: “Lilith! Dark Moon, Night Lover, Blood Drinker, Lilith! I call you!” Even as I spoke the call, I felt her –no, not the woman, Her- expand and fill the cove with an unseen, breathable presence; I felt the strong, warm aura of Lilith invade me, and as soon as it touched me, my body felt like a feeble vessel for a Force that rose, flaming, from deep within; like a skin full of

boiling water eager to escape.

Her fingers brushed my chest –had I not been clothed? How could such pointless doubt cross my mind in the middle of this flood of what felt like far more than desire, like a burst of flame barely contained within a mountain pregnant with holocaust?- and her smiling lips, her devouring eyes, dragged me toward her. At that moment, I was caught within a torrent, and sped anxiously into the cataracts that were her summoning eyes, mouth, hand. My mouth sought hers, but her hand rose and held my face back with a soft, firm grip. I almost cried out and swatted it aside, but my hands had already taken hold of her hips and back. Her other hand lightly touched my phallus, and I did cry out –even as she shouted, "Samael! Light Master, Fire Bringer, Revealer, Samael!"8 and in screaming, my entire being burst in flooding, blinding flame; and Her lips drank My fire through mine, and I burned My path between her thighs and invaded Her entire being, even as She enveloped all that I was with Her darkness and silvery hues. The rhythms of creation and death waved through us, worlds were born then within our wholeness, stars blazed, spheres of chaotic substance coalesced and grew seas and peaks, cumuli and spirals of flaming explosions danced and many spheres were consumed and destroyed in the vast vortex of the cosmos.

And containing it all, inhabiting every portion and every land, I, Samael, and She, Lilith, embraced and were devoured by each other, through an eternity lasting from the Great Beyond unto the final reaches of vastness and time.

# Notes:

1. The Five Names of Lilith include Liliya and Devala separately. Even though I have only worked with the Sabbatic Craft indirectly as a non-initiate in said Current, the Names were used as indicated by the Blood-Mother.

The Book of the Dead and the Living is the unwritten Necronomicon guarded by the Fire Women at their Dome; the opening Seal of Koth (as given by Pietro Pizzari in his version of the Necronomicon) will open the way to the Book, yet this was not my aim on this night.

2. Mother and Father of Witch-Blood in Old Craft traditions are openly identified with Ilyth'la and Nyarlathotep, Mother and Father of the Cthulhu Cult, breaking down the barriers between cognates. The Ilyth'la mythos come, of course, from the surviving writings of Fred L. Pelton (d. 1950), mostly reproduced in *A Guide to the Cthulhu Cult* (Armitage Press, 1998).

3. The Call of the High Priestess, the Fire Woman or Virykla who leads the rest of the Women of Fire and embodies Ilyth'la Herself, is done because, even though the Dome resides within the realms of Gamaliel, it is not the Goddess who tends Her own temple but the priestesses, and it is through this female being that She will manifest. The identity of the priestesses and priests is ambiguous, for while most may not be human in spite of their semblance (or at most, hybrid, half-human entities if one is to take the Alhazredic Daemonology at face value), the High Priestess and Priest are themselves self-aware shells or projections which will be occupied by the skilled witch or magickian

who comes unto the realm of Kalnor; to visit the Dome is to approach the Blood-Mother and the Fire-Father, as will be seen.

The Call of the High Priest is included for the benefit of female practitioners; as stated above, the person who undertakes the quest will take on the identity of the High Priest or High Priestess upon arrival, through the Rites of the Blood-Mother and the Fiery Father.

4. The hedge symbol is unsurprising due to my main praxis as Cunning Man; even though I do not usually call going out and about, that is, transvection into the realms of Elphame, "hedge-crossing," the term "Hedgewitch" is a handy one when discussing my path with others, and some of my fellow workers are fond of actual hedge-leaping on their soul flights.

The gardens it bordered may be presumed to belong to a residence or building. Where was I? I initially went in search of the Viryklu dome, tended by the Viryklas or Fire Women, priestesses of Ilyth'la (Lilith as First Mother of the witch-cult dedicated to the Old Ones), as described in the Cultus Maleficarum. Did these gardens belong to the Viryklu dome or some nearby residence? Or were they a mere analogy for Eden? My intent was to explore Lilith's role within the Necronomicon Gnosis; however, as usual, Lilith Herself had her own thoughts about it.

5. The materials I brought for my intended offering within the dome were taken by Lilith's creatures, in this unforeseen manner. These are brethren to those who dwell the ruined city in Isaiah 34:14, yet inhabiting such luscious forest in blatant disdain for any Biblical preconceptions.

6. The emerald set in the tiara marked her as one of the Women of Fire, and as the one I had come looking for; yet the unexpected scenery took me by surprise and I wondered if she was the Dark Mother herself, perhaps in foreshadowing of what was to come.

7. These symbols were, on her brow, the sigil of Ilyth'la, given herein; and on her chest, the seal given by Samuel L. Mathers, lacking the usual surrounding circle with complementary sigils:

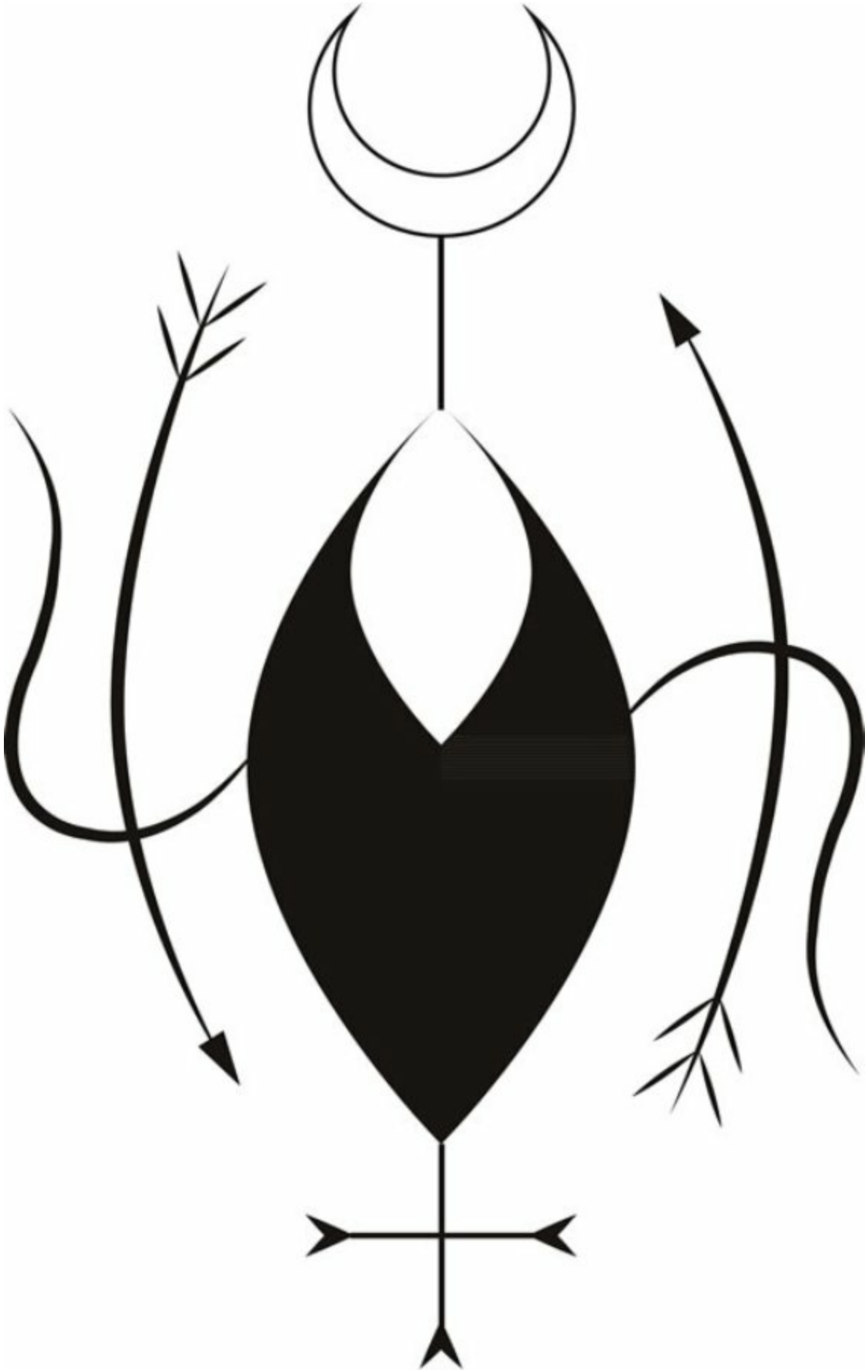
(Illustration: Seal of Lilith)

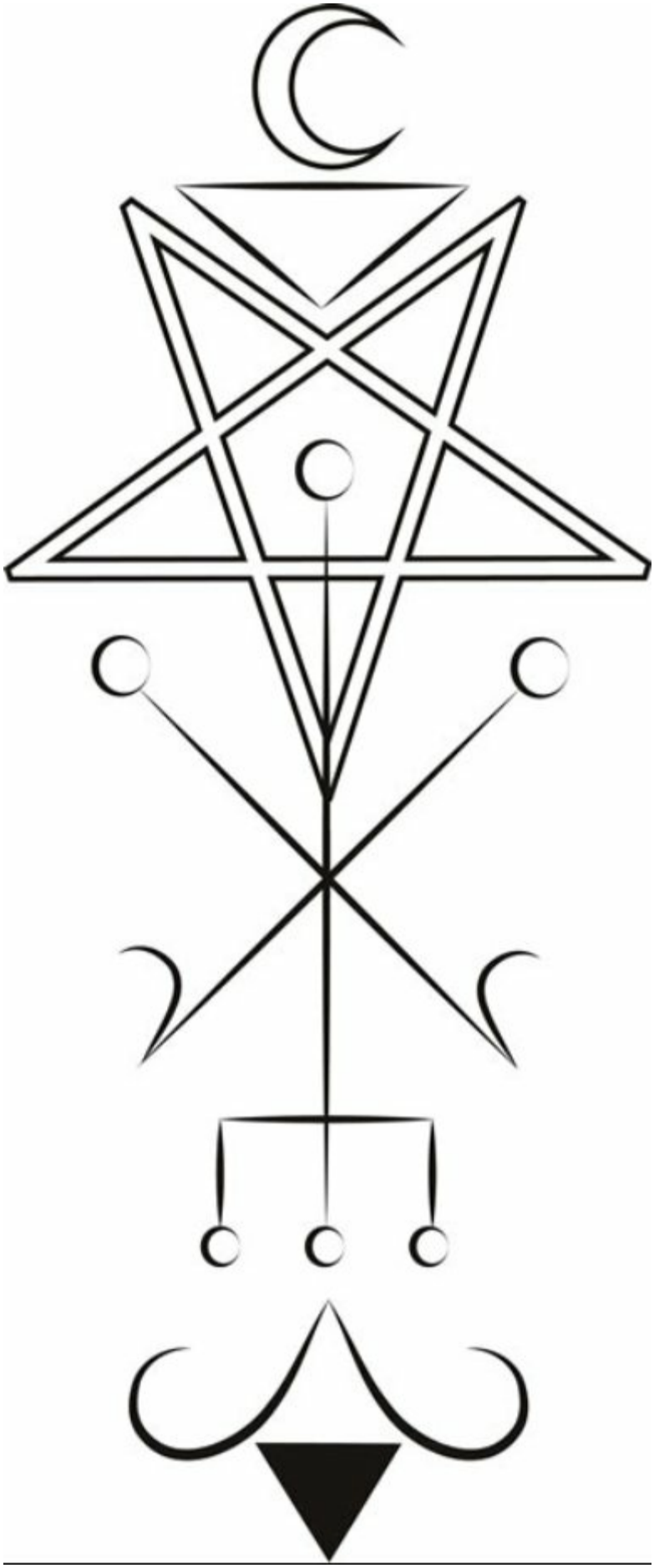
8. Therefore, both High Priest and High Priestess are earthly practitioners taking on such roles and identities upon arrival at the Plain of Kalnor, within the Sphere of Gamaliel; this is the reason I found myself outside the Dome in this occasion, for my consecration as L'mur of the Kathulos, as a channel and vessel of the Samael-Nyarlathotep form of the Fiery Father awaited me. The entire situation underlines how Gods/Daemons and humans contain each other, and awareness of this must be awakened in order to be prepared to reach the inner sanctum.

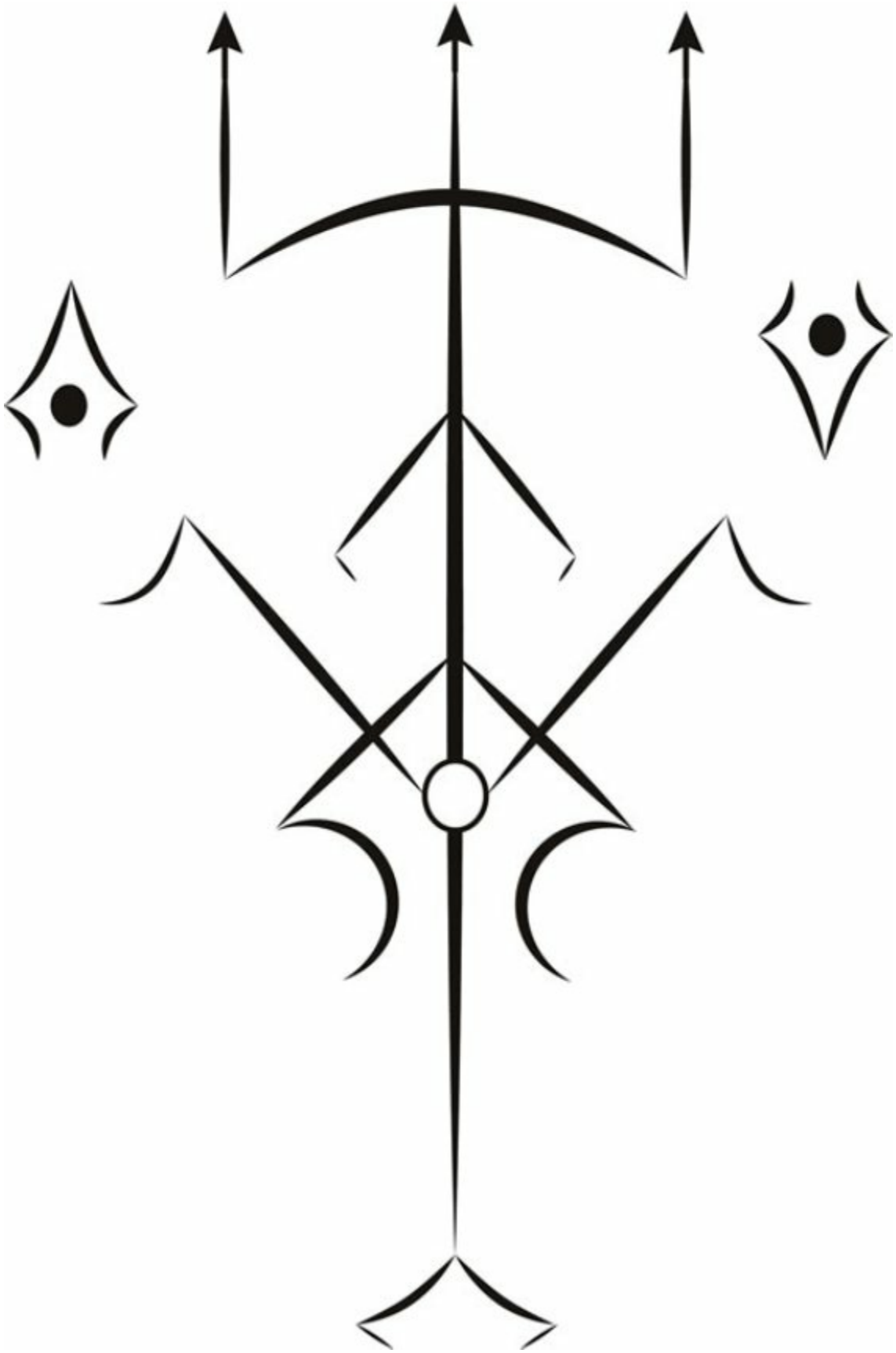
It remains to be considered why, at the moment of the consecration, it is Lilith and Samael who are called upon for manifestation. In the end, the Necronomicon Gnosis veneer, while always present, gave way to these, perhaps due to the pervading presence of Lilith upon this Sphere. However, it must be kept in mind that the account of Lilith as Ilythla the Mother of the Cult of Cthulhu is expressly

patterned after the story of Lilith and Samael, and merely emphasizes their initiatory roles for humankind.

**“The Pilgrimage of Viryklu” Copyright © 2013 Luis G. Abbadie**







# The Baptism of Witchblood

## An Invocation to the Mistress of the Infernal Sabbat

Kazim

Hail to Thee, decapitated head of Medusa with thy hanging tongue from the Algol star.
Intoxicated Mouth, Unquenchable Thirst, Languorous Madness of the Senses.
Initiatrix into the Mysteries of the Snake, Thee who incarnate the Whisperings of Tongues in the complaints of Primordial Desire.

O Demoness-Stryge with your strident howlings Lilililili, Hearts Impaler with sharp claws,
Thee who maraud men's semen in the Night, as a black spell
dropped from a Dark Storm, Demoness of the Winds of the East.

We honor Thee as the Nocturnal Seductress singing the Chants of Freedom, Daughter of the Abyss, who plunged into the depths of hylic antimatter to escape the repression of the Archons and the submission they wanted to impose upon Thee.

We adore Thee as the Concubine of the Crooked Knowledge. Descent of the Primordial Shakti in the nest of Oblivion and Rebellion. Embrace my soul and lacerate the folds of my innocence by the Primal Fascination of the Snake. Possess the lost trails of my Spirit by your Stupor, languorous, black and irresistible.

We adore Thee as the Celestial Hydra, Winged Viper with your vengeful hands covered by moonstones.
Ô Mistress of the Infernal Sabbat who transmutes the souls in the screaming vapors of the Sabbath's Pyre, come!
On the liminal melodies of the chants of hyenas, come to me in the midst of the funeral grave! Take me in the night shelters of your underground caves!

Come with your train of vile creatures, bloodthirsty vampires, their hunger exalted by the decomposition of corpses! Come with your Horde of Evil Spirits worn by the licentious winds of the Black Venus. Ô Black Rose and Empress of the Northern Realm's Gate, we come to Thee in the Splendor of the Dark Moon to seek thy
rapturous embrace.

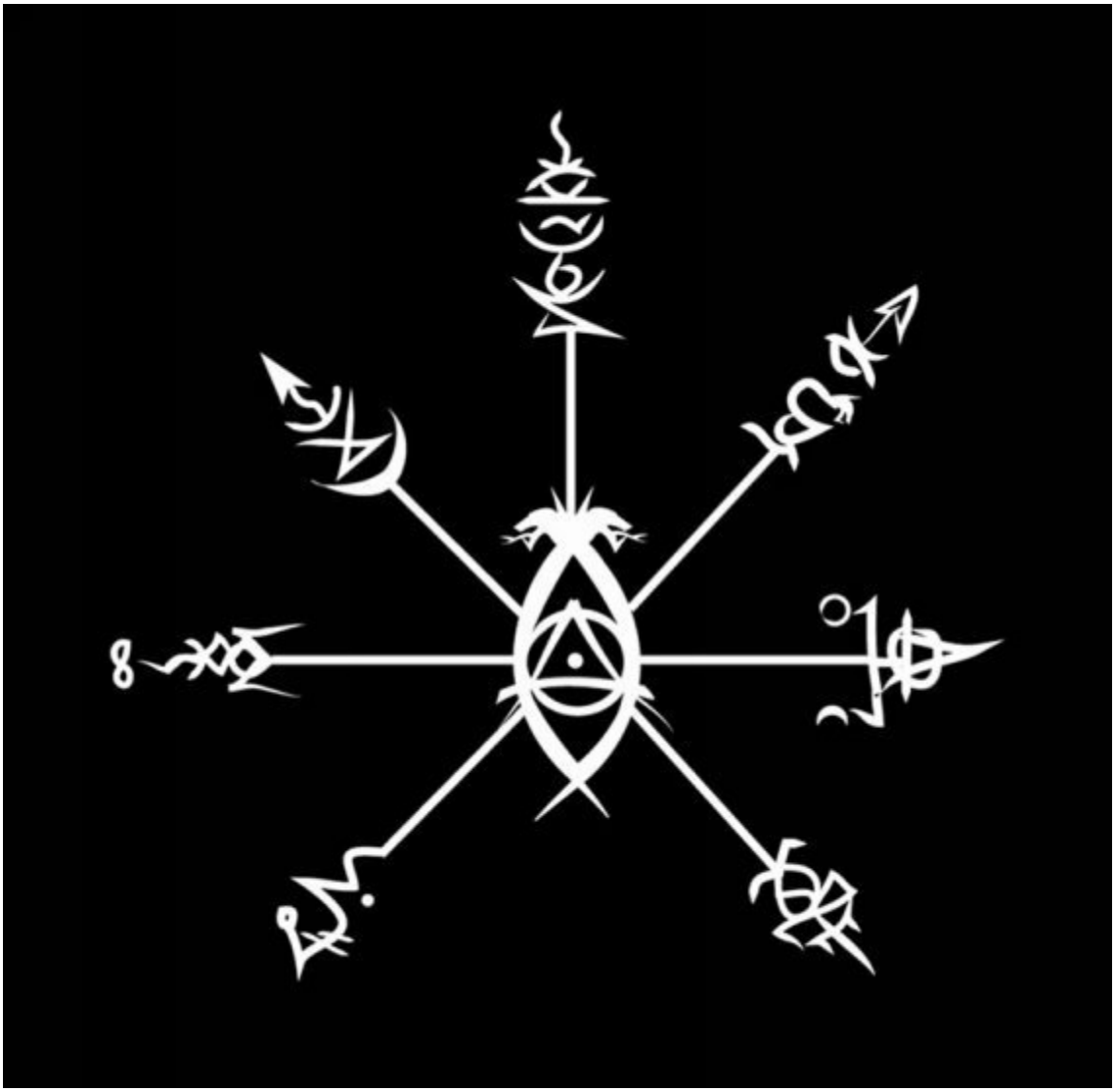
Teach me the Art of the Succubi and the Druj, the Strigoi and the Draugr and of the Whole Horde of

the Abyss. Offspring of the
Dragon, to whom you thought the transvocation of the Energies of the Snake. Forked Tongue who rides your followers and take them in the depths of your Twilight Temples. Spirit of Lust and Forbidden Pleasures, Dancing Nagini, come to us!

Teach me the drainage of blood and energy in the heart of the
cemetery, where the flesh decays and where the armies of the
Demiurge no longer law. We celebrate in thy honour the carnal and vampiric debauchery in the conclaves of the Infernal Sabbat.
We offer you this bleeding to invoke thy descent amidst the
daemons of the Blood Acre, for we will delight of the profane and feed on their life on the Wings of the Night.

By the 16 names drawn on the horizons of the reversed sky, We invoke Thee!

**ABEKO ABITO AMIZO BATNA ELIO ITA IZORPO KALI KEA KOKOS LILITH ODAM PARTASAH PATROTA PODO SATRINA TALTO**



Sigil Lilithu

# Manifesting the Lilithu

O by the Powers of the Red Serpentine Initiatrix in the Vibrant Dreams of Hidden Desires,
By the thrice-threaded Web of the Spider and the Sharp Teeth of the Werewolves in the Night.
By the Claws and by the Fangs, and the Insatiable Lips longing for Pleasure and Lust, I hereby manifest this Succubus in the name of Lilithu, and send it forth in the Astral Revelry, to awaken in its preys a Tempest of unrepressed Carnal Desires.

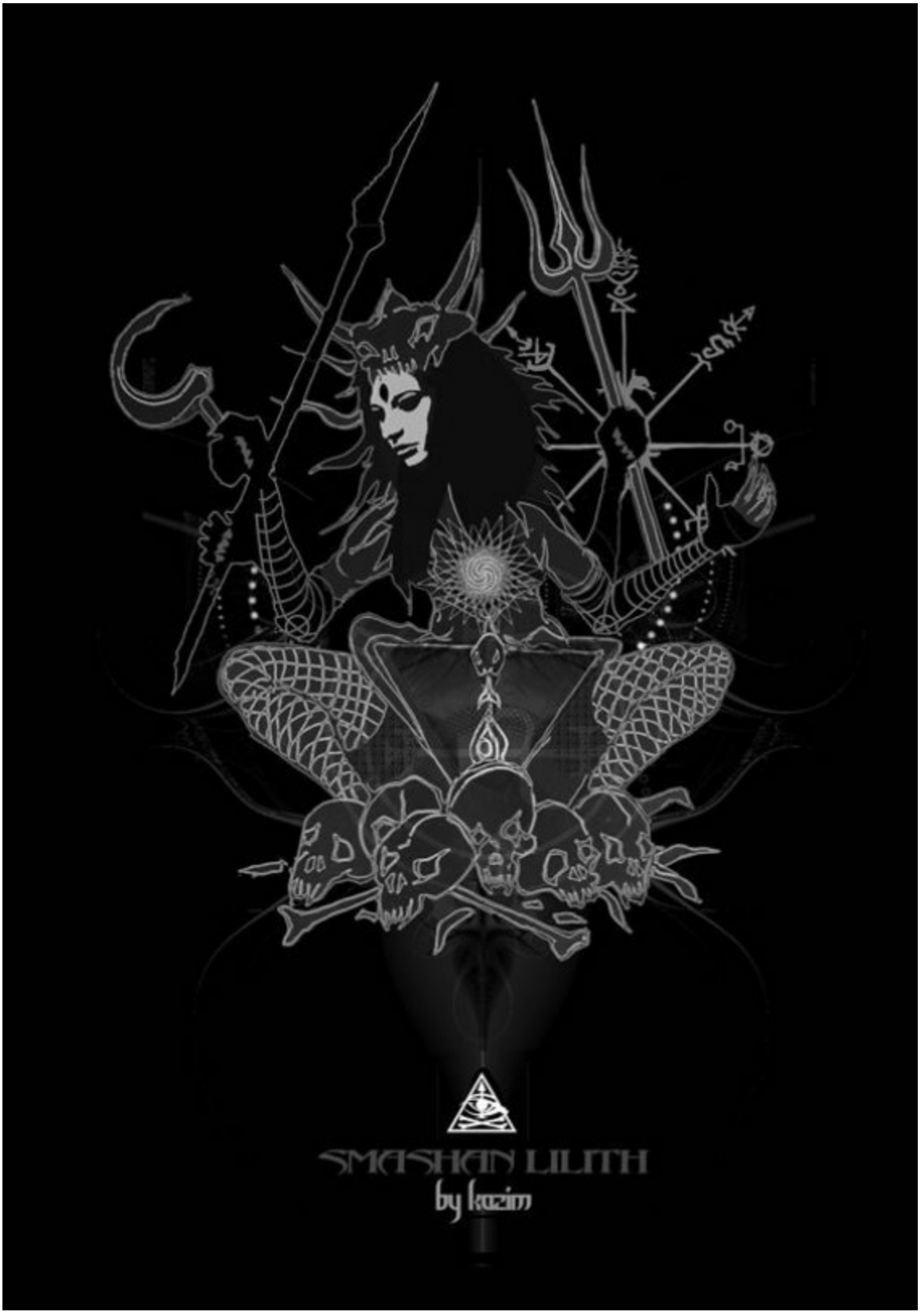
By the Thousand Tongues of the Serpents, let this Druj incarnate in this Sigil with all the Powers of the Succubus and the Inccubus! May it dip into the Crimson Sea of the Seven Headed Dragoness who knows all the ways of the Fascination and Bewitchment of the senses.
By all the means of the Arte of Sensuous Rapture, mesmerize the Web of my Astral Network and awaken in its threads an irresistible attraction to my Art. That All succumb to the Primal Power of the Sexuality of Lilithu! Lilathu! Lilethu! May my cunning progress and my dedication to the Dark Seductress burn with an ever renewn Inspiration and Love for the Night.
So Mote It Be !

At this moment, the participants shall be fully possessed by the spirit of the Queen of the Infernal Sabbat, they shall enter in a deep trance and start to dance with serpentine movements, caress and seduce themselves, evoking the raw carnality of Lilith and Samael, searching by all means to awaken the power of the Red Snake in them and their partner. An Offering of Blood is versed as a libation upon the Drawing and the Sigil of the Lilithu. A drop is also poured in the Chalice. You may want to add red wine, rose petals, semen and women secretions. You seek now a long and sensual rapture of untold ecstasies dedicated to the Mistress of Dark Sexualities. Take your time to go deeper and deeper into her realm, into what she has to show you and to teach you.

The Chalice, so consecrated will serve as the Vessel of the Grail of Witchblood and be passed upon the participants, that all of thy brethren may partake of its Mystery. The rite continues as thou will and can go further with reception of oracles, visions, sigils, drawings, and all the ways of transmission Lilith will dictate to thee.
May the baptism of Witchblood and blessings of the Night Queen be upon thee.

**This creation is available in Limited Edition High Quality print at:**

**www.kazim-renaissance.fr/Smashan-Lilith/Smashan-Lilith.html**


SMASHAN LILITH
by kazim

# The Evocation of Lilith

Daemon Barzai

**T**his ritual should be performed during New Moon. The magician must not have sex for the previous 11 days, and also, shouldn't sleep 24 hours before the ritual.

You will need two black candles, and strong incense like Dragon's Blood or Musk; the Black Mirror and the Seal of Lilith. Lit the candles and the incense, and focus your attention on the seal. Once you have done this, begin chanting either aloud or mentally, the following mantra eleven times:

**Zazas Zazas Nasatanada Zazas!**

Feel the dark energy around you. When you feel ready, spill some of your blood on the seal and then begin with the invocation:

**Ishet Zenunim Taninsam Ama Lilith Liftoach Kliffot!**
**In this Dark Night, it's my true will to evoke the Queen of Sitra Ahra Lilith,**
**Queen of Harlotry, Mother of all Demons, Mistress of Gamaliel,**
**Unholy Mother of Prostitution, appear before me,**
**This Black Mirror is a Portal to the Other Side,**
**A living manifestation of your Timeless Power!**

**Lepaca Gamaliel!**
**Lepaca Lilith!**
**Obscene Bloodthirsty Mother,**
**Black Madonna,**
**Open the portals to the Other Side and appear on this mirror,**
**Teach me your Unholy Secrets,**
**Great Mother of Demons, appear and show me you true face,**
**Because I am your son/daughter...**

**Ishet Zenunim Taninsam Ama Lilith Liftoach Kliffot! (x 11 times)**

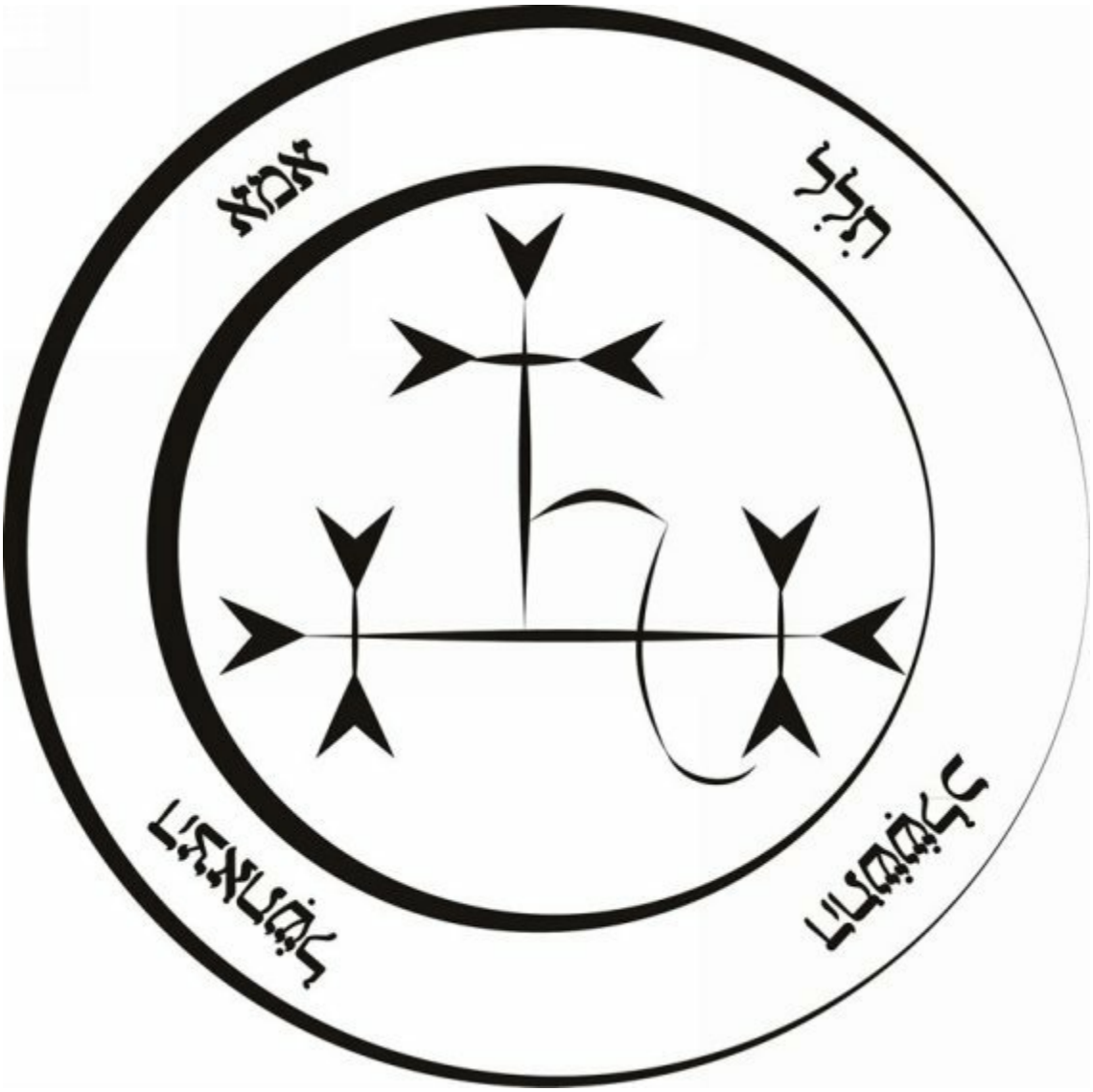
**In the name of the Dragon!**

**Ho Drakon Ho Megas!**

Begin touching yourself and focus your attention on the seal. When you reach orgasm, project the

image of the seal in the mirror. Open your mind and let the experience flow free.

Sources: *Liber Azerate.*



Sigil of Lilith

**Daemon Barzai** is a Draconian Magician. Cultist of the Great Old Ones. Writer and Publisher. Digital Artist and founder of Black Tower Publishing. Contributor for different books such as Qliphoth Journal, The Way of the Serpent, and others. Author of The Nyarlathotep Book and Co-author of Lilith: Goddess of Sitra Ahra.

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**Frater Nephilim:** from Mar de Plata, Buenos Aires Argentina. He was part of very Esoteric Groups, such as Hermetics, Thelemic, Wicca, Luciferian, etc. Now he work actively with the Draconian Current, and Darks Traditions.

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**Karmazid: Artist**: https://www.facebook.com/Karmazid

**David 'Eosphorus' Maples:** My spiritual journey began with Catholicism, led to Nichiren Daishonin Buddhism and then led to several occult pathways. I began my occult studies within Luciferian Gnosticism - this taught me many things about my subtle bodies, sex magick and traveling. After a time, I became very well acquainted with the Ordo Ascensum Aetyrnalis, reaching some of its highest degrees before its eventual downfall. Soon after, I was approached with an offer to become initiated into the Haitian Voudon mysteries. I could not deny such a gift. Since becoming initiated into my Voudon house, I have served mostly the petro and ghuede loa, plus a few secret families of loa. It is my main goal to simply surround myself with constant learning and exchanging, increasing myself exponentially.
I am also an active member of the Horus/Maat Lodge. -

P.S. It is an honor to be featured in a work to the Dark Mother. I am the same David Eosphorus Maples that will be featured in Qliphoth Opus III, writing the 'Ignition of the Black Flame' essay. Thank you again for this opportunity. Blessings upon you and your work!

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**Edgar Kerval:** from Colombia - South America- Musician, writer and artist focused on deconstructing different magickal vortices through deep states of consciousness and gnosis, which are reflected in his ritual projects such as EMME YA, in which he focuses atavism and chthonic energies to create vast soundscapes and ritual vaporous atmospheres. Also working on other projects such as THE RED PATH, THE RED ANGLE, NOX 210, :ARCHAIC:, SONS OV SIRIUS, LUX ASTRALIS, TOTEM ... to name a few. Edgar Kerval published his book Via Siniestra - under the masks of the red gods - through Aeon Sophia Press, in which he recorded his experiences with Qliphotic magick and energies from African and Brazilian sorcery, which he called "The Red Gods." He also works in publications such as Qliphoth Journal and Sabbatica. Also, he is working on his second book coming out in December, published by Nephilim Press.

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**Frater G.S** is an occultist, writer and practitioner of both Traditional Witchcraft and Ceremonial Magick living in Venezuela, South America. He serves currently as the Magíster for a cultist recension of Traditional Craft who has Hekate as the central figure. His magickal work is focus in the path to the Divine Ascension and communion with the Higher Gods of the Craft ; while his exoteric work is aim to the exaltation, maintenance and selective diffusion of the Arte Magickal,dedicating his efforts for the Love of the Empress of the Void.

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**Walter García:** The author is a Mexican microbiologist born in 1990, who combines his academic formation as a scientist with a life-long interest in occultism and magic. He has studied many different occult topics independently for more than a decade, and posts essays and personal thoughts about occultism, magic, philosophy and religion on his blog **solnax.wordpress.com** The author can be contacted via email at **valtr_grc@hotmail.com**

**Pairika - Eva Borowska** is the Initiate of the Draconian Tradition. She writes poetry, short stories and children's fairytales. Her interests in the occult side of the world reach back to childhood when she noticed that the surrounding reality was not what it seemed to be. Since that moment she has been on a quest for Truth. She is a dreamer, a practitioner of shamanism and a wanderer on the path of Chaos. At the moment she has dedicated herself to her family and teaches her children how to look into the true face of the world.

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**Astartaros Magan:** When I was 11 years old I discovered the new age section in a bookstore my friends and I use to frequent. A friend and I would steal New Age books from the store on a weekly basis. I soon began to learn about Earth Magick and modern Witchcraft. My early experiences taught me how to produce the necessary mindset for ritual work. After about a year or so I needed something darker and more powerful to ease my insatiable desire for this mysterious esoteric craft. Thankfully about this time I learned of a store in my neighborhood where I could order books of a more sinister nature. Soon thereafter I discovered the writings of Blavatsky and Aleister Crowley, which in turn led me to Black Magic and the Goetia. Books written by such greats as Richard Cavendish and Samuel MacGregor Matthers quickly filled my library. By the time I was about to turn 12 my friends and I had formed a group we called the Children of The Pentagram. We used this magical order to separate ourselves from the morass of ephemeral personalities. All the prepubescent kids going through their "dark phase" were all around us attempting to mimic our persona but too afraid of our Satanic nature. Prep, Stoner, Nerd, Dork, we were not interested in any label, for at heart, we were Satanically transcendent of any short sided label. However others refused to let us be without a social tag and we acquired the misnomer of "Devil Worshippers". We took it just the same and fed our classmates fantastical stories which invoked fear and respect. The stories involved personal meetings with Satanas where we sold our souls and made blood oath pacts. I also showed some of the kids who got too nosy books with curse spells. I told them if they read the curse ritual their souls would be damned and I would open the book to the curse just

to see them look away and run. If only we knew how these fables would become truths by their own right.
This identity heralded me into the realm of Self-Initiation. Hekate was my guide to the crossroads. As a result of the Calling Hekate and Lilit share a special place in my blackheart. Without the Power of these two forces all my studious labor and work on the Occult would be in vain. They led me to Lucifer and strengthened my bond with Satan and True Magick.
Lilit and Hekate took me to the path but once I crossed over the threshold of Calling Astaroth was and still remains my guide. I have spent a score of years developing a universe of antinomian sovereignty. The Qliphoth has been an obsession of mine for over 13 years. Although I recommend that anyone interested in the Tree of Death have knowledge and respect for the Tree of Life. Trying to understand one half without any knowledge of the other always resolves in ignorance of the whole.
My Qliphothic works may be gleamed further through the lyrics of the music in Baphometic Fire.
Special Thanks to the Editor and my personal friend: W. Soror SS

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**James Lloyd George:** On August 13th, 2009, aged 39, I bared my Witchflame Soul to the Primal Goddess of the Nightside Artes. Clad only with the light of a waning moon, I dedicated myself to learning the Old Pagan Ways of those who had once lived here amidst England's pastures, streams, and woodlands. Over the previous three years, I had experienced many nocturnal impulses to traverse the Veil of Hekate, to commune with the spirit world, though I knew very little about the Witch-queen Magiste at that time. I sat there before the moon, lamenting the fifteen years I had spent in the thralldom of Christianity, serving as a youth worker, worship leader, trainee elder, and local evangelist. Now, after a period of intense research into the origins of the Judeo-Christian tyranny, it was clear to me I could no longer blindly follow an ideology rooted in the suppression and demonisation of the Sacred Feminine Divine - murder, deception, plagiarism, grotesque misogyny, all had their part to play in the formation of the Church - And, deep down, I knew the World Soul was grossly unbalanced as a consequence.
I was sick of patriarchy's charlatans and hypocrites. Yet, the Divine Creatrix of the First Primal Dawn, Hekate the Far-reaching One, knew of my inner plight and hunger for spiritual freedom. Powerful and insatiable urges within my Witchblood prompted me to escape my ecclesiastical shackles.
My life became a chaotic storm as the titanic roar of the Dragoness melted my dependency on Holy Writ and Creeds penned by the Church Fathers. A failing marriage ended in adultery, which, in turn, brought me face-to-face with a most profound love. Excommunication followed my unrepentant, heretical soul, and, like Lilith, I fled Eden to become one with the Scapegoat of Azazel. Many dreams of the Sacred Femme Fatale, and visions of her colossal serpentine beauty, ensorcelled me during that time. I felt the breath of the Restless Dead about me: Seers, Artists, Poets, Witches, Druids, and Necromancers; all whispering of their torture at the hands of the Patrists. Then, like never before, I began to write - prose and poetry ensued aloft waves of sublime invocation of the Witchflame Queen. This led me to marvel on the melancholic moon that night on 13th August - Twas Hekate's Day! Since then, I have been inspired to write of my musings amidst the Darker Goddesses and their masculine counterparts. As a Luciferian Witch at Hekate's Bosom, I seek to unfold the mysteries I have touched in order to ignite what I see emerging in the soul of maidenkind: namely, the homo-serpian, homo-drakainian, and homo-luminous threefold strand of our evolving race.

**Soror Basilisk:** Soror Basilisk's Magickal journey over almost 35 years has embraced many facets including memberships to Magickal Orders in Britain and Australia, conducting psychic, mediumship and magickal development circles, professional astrology and tarot and Hoodoo Rootwork. However her main focus is on mediumship used within Magickal praxis, including possession;communicating with human, deity and other energies equally.
Soror Basilisk's creative expression through writing and artwork is influenced heavily by her Magickal experiences, some of which have been contributed to "Hekate Her Sacred Fires" (Avalonia) and "The Cauldron"magazine.
She resides in the southern Antipodes with her partner of 18 years.

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**Lucien von Wolfe:** (Draconian Mage) has been an active contributor to the Left-hand Path and Vampyre communities for almost 15 years. He is a devotee of Lucifer, the Lord of the Ascending Flame, and a student of the Path of the Dragon. Lucien is a wordsmith and an occasional poet (lvonwolfe.com), and also co-author with Steve Davies of "*The Monstrous Self: Shapeshifting and the Draconian Path"*, which will appear in the upcoming tome by Michael Kelly titled, "*Gods and Monsters*".

**Chertograd Daemon: (**Malachi Azi Dahaka) is a Brazilian writer, which study occultism for eight years and is member of the Order of Phosphorus and others Left Hand Path Orders. A constant practitioner of many magical systems, he is always trying to produce new rituals and systems to work with the Left Hand Path in general.

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**Anna Krajewski:** is a german student at an art academy and combines occult theory and practice in her photography.

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**Tim Katteluhn:** born on winter solstice at the end of the 80s, is a german musician and occultist. Together with Anna Krajewski he is living, practicing and studying in Germany. He's the founder of the Heavy Metal band ATTIC. His essay in this book is his first printed contribution.

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**Rev Bill Duvendack:** is an internationally known astrologer, author, and psychic. He routinely teaches classes on astrology and the Western Esoteric Tradition, and is available for astrological chart interpretations and guidance sessions of many kinds. He is President of the Astrological Association of St Louis, a member of NCGR, President of Circle of Light Independent Spiritualist Church which he is ordained through, a member of the Temple of Ascending Flame, an initiate of the Golden Dawn, and a member of BOTA. With over 25 years of experience in the Western Esoteric Tradition in many different forms, Bill brings a grounded and practical holistic view to his material. For more information and to contact, please visit his website at **www.418ascendant.com**

**Selene-Lilith:** was born in 1970. She graduated from Cracow University with the degree in Polish Philology. Poet. Member of Temple of Ascending Flame since 2012.

**Matthew Wightman:** Matthew Wightman: Besides being the Editor on the English edition of Fosforos – due out from Ixaxaar this September – Matthew Wightman's background is primarily an academic one. He hold a Bachelor's degree in Religious Studies and a Master's degree in Theology awarded from Yale and is currently pursuing a Doctoral degree in Theology and Philosophical Studies at a university in the United States. He identify himself as an Anti-cosmic Satanist / Gnostic Luciferian and follow the Current 218.

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**Yla Ysgarlad:** Yla Ysgarlad is a practitioner of chaos gnosticism and seercraft. She works primarily in Abrahamic, Norse, and Welsh contexts. She is currently residing in Wales, where she contributes to local community workshops, rituals, and retreats.

**Ari:** I was born in the capital of Spain in 1979, my family me not educated in the Christian faith and they always gave me freedom. I had since childhood a passion and innate curiosity about the ancient, dark and pagan gods. It was when I was 15 that I began to be interested by the figure of Lilith, amazed me his power over man, her femininity, her determination and decision, and it was then when I decided to follow his path for women. In 1997 I studied audiovisual communication and appeared internet in my life, there went on a website called "Satanic network" where I began my study and Satanic practices. But my passion was Lilith, to was she that brightened me, making me write about femininity and eroticism.

**Luis G. Abbadie:** (Guadalajara, Mexico, 1968), is an occultist and witch, Magister and Cunning Man of the Craft of the Crossways, and has authored several books on horror, occult fiction, and Witchcraft.

**Kazim:** is a french visionary occult artist.Combined in a multi-layered art mixing photographs and symbolism his creations would pretend to be the remembrances of a wanderer in the Primal Dream of Sorcery. Often in a dark tinted ambiance his work, as a reflection of his spiritual journey, invites the viewer to a travel and an encounter at the doors of the spirits world.
Drawing his inspiration from different mythologies and esoteric traditions, Kazim tries to manifest the very moments when, in a deep state of connection with himself, the artist approaches the archetypes lying in the sacred visions of the Mundu Imaginalis. Passionate by new forms of spirituality and their artistic interpretation, Kazim aims to find new ways to express the Arte Magical such as the use of technology. This challenge has found its most accomplished expression through the website Dark Shaman, an interactive project manifesting 3 years of exploration of the deep sides of the mind.

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